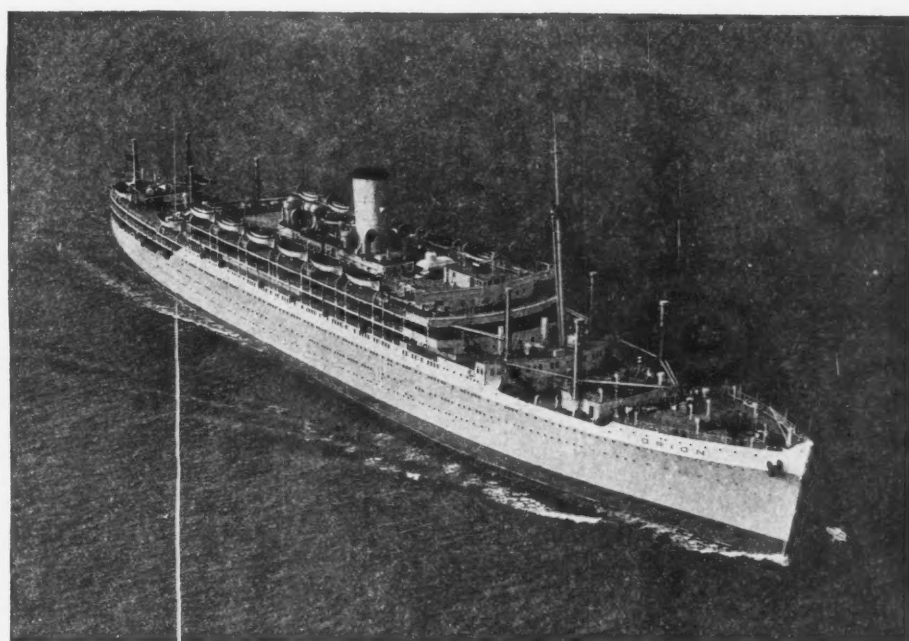


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A Magazine of Architecture & Decoration



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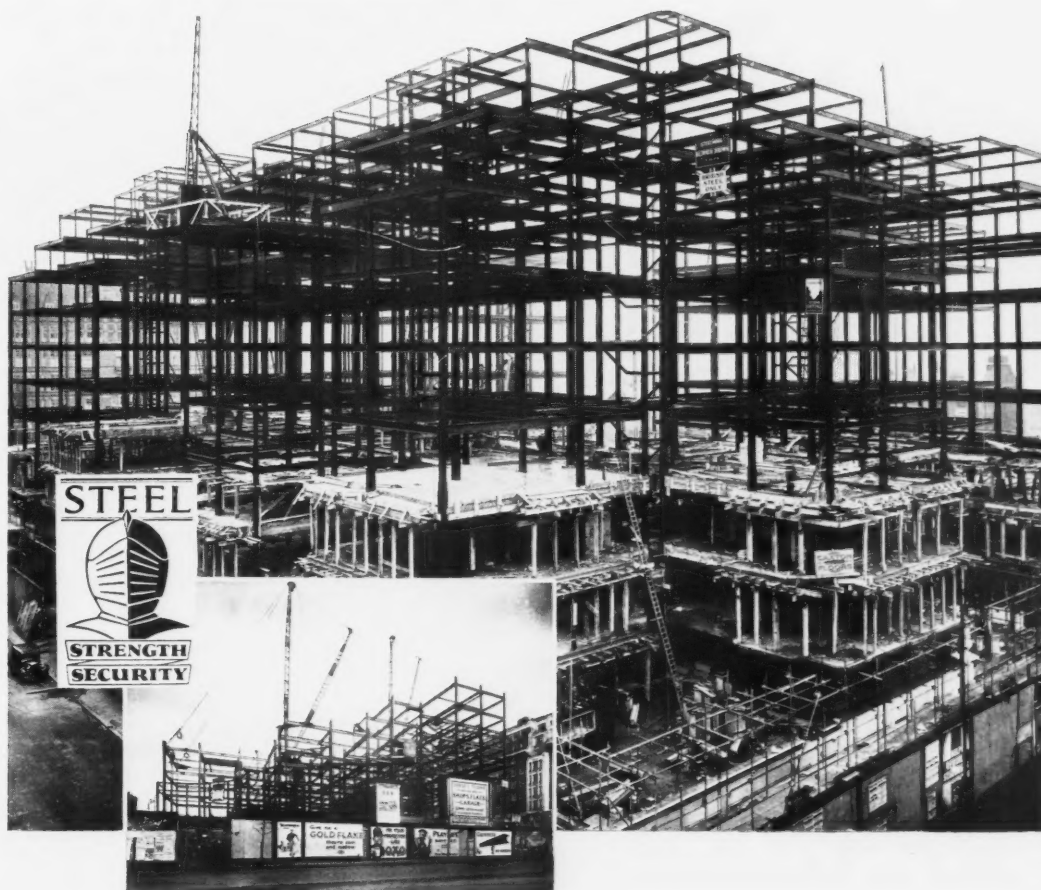


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CONTENTS

	PAGE
REFORMING THE ROYAL ACADEMY. <i>By R. H. Wilenski</i>	121
A HOUSE AT FARNHAM COMMON. <i>Harding and Tecton, architects</i>	123
A HOUSE AT WIMBLEDON. <i>E. C. Kaufmann (of Towndrow and Kaufmann) and R. E. Benjamin, architects</i>	127
ARCHITECTURE AFLOAT. The "Orion" Sets a New Course. <i>By William Tatton Brown</i>	131
THE WALLPAPER MUSEUM AT CASSEL	140
BEN NICHOLSON'S CARVED RELIEFS. <i>By Paul Nash</i>	142
WORK AT HESTON AIRPORT. <i>Graham Dawbarn, architect</i>	144
CRITICISM. <i>By Professor C. H. Reilly.</i> 7. Railway Stations	147

BOOKS :

	PAGE
BOOK OF THE MONTH: The New Vision. <i>By Herbert Read</i>	150
A Royal Scapegoat. <i>By Osbert Lancaster</i>	151
Light in the Black Country. <i>By J. M. R.</i>	153
The English Countryside—Dodo or Phoenix? <i>By W. A. Eden</i>	153
The Theatre—Dead or Alive. <i>By Gordon Craig</i>	154

THE ARCHITECTURAL REVIEW SUPPLEMENT.

SOME FURNITURE AND DECORATION DETAILS FROM R.M.S. "ORION." <i>Brian O'Rorke, architect</i> ..	155
DECORATION. <i>By Geoffrey Bounphrey.</i> The Designers. <i>J. J. Duncan Miller</i> ..	159

ANTHOLOGY :

Page 161

MARGINALIA :

Page 161

TRADE AND CRAFT :

Lighting on R.M.S. "Orion." *By Waldo Maitland.* Page 161

Plates

R.M.S. "ORION" AT THE DOCK-SIDE	Plate i	BELLOW DECKS : LOUNGE AND DANCING SPACE	Plate iv
OPEN SCREENS ON B DECK	Plate ii		
DECKS AND SUPERSTRUCTURE	Plate iii	AT CLOSE RANGE : THE ENGINE ROOM	Plate v

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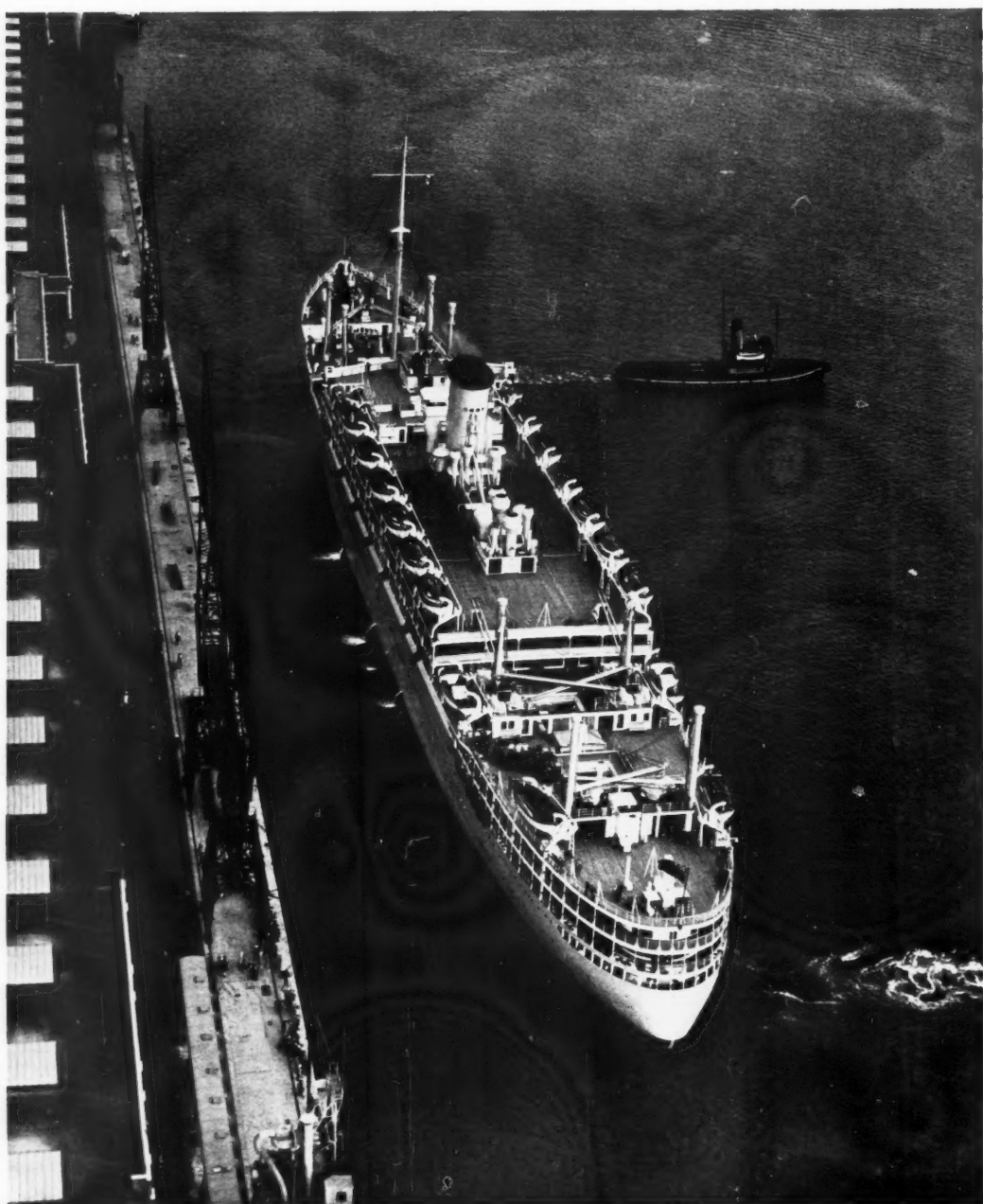
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The R.M.S. *Orion*, the new 23,000 ton Orient Liner which has just completed her maiden voyage, is remarkable, as well as for her beautiful lines, for the fact that the design of all her public space was placed in the hands of an architect, Mr. Brian O'Rorke. She is described and illustrated on later pages of this issue. Here she is seen at the dock-side.

PLATE i

October 1935

Reforming the Royal Academy

By R. H. Wilenski

RUMOUR has it that the Royal Academy is disposed to consider some reforms. Are reforms desirable? If so, what reforms? And how can they be effected?

To answer these questions we must begin by answering others: What are the Academy's functions? How does it fulfil them?

One of the Academy's functions was clearly laid down by Sir Joshua Reynolds in the first paragraph of his opening discourse: "An Academy in which the Polite Arts may be regularly cultivated is at last opened among us by Royal Munificence. This must appear an event in the highest degree interesting, not only to the artist but to the whole nation. It is indeed difficult to give any other reason, why an empire like that of Britain should so long have wanted an ornament so suitable to its greatness, than that slow progression of things, which naturally makes elegance and refinement the last effect of opulence and power." The institution as conceived by Reynolds was thus to be in the first place a cultural ornament crowning the nation's opulence and power, a generally accepted symbol of the satisfactory state of living English art; the Academy was first and foremost to satisfy a particular narcissism in a great nation and empire—to make that nation and empire (as the Americans would say) "feel good" about its art.

The Royal Academy, as we know it, fulfils this function on a scale, and in a degree, far surpassing the hopes and dreams of its first president. There is, notoriously, a responsible minority opinion which concentrates on the Academy's shortcomings. But by the vast majority of the nation and the empire the institution is accepted as evidence that all is well with living English art. In feeding that special and valuable narcissism, the Academy, without question, has triumphantly succeeded.

All responsible assessors of its action must admit that service and its value. No responsible reformer would desire to impede or undermine it.

It is thus that the Academy must be looked on by sociologists and statesmen. How should it be looked on by artists with the creative spirit? To such men the institution is important because it has far more power than any other body to protect and encourage original art. The National Gallery has the power to arrange works by William Blake and J. M. W. Turner between marble columns on brocaded walls; the Royal Academy has the more important power to safeguard the Blakes and Turners now among us from calumny, neglect and repression.

Has the Academy the *duty*, as well as the power, to protect and encourage original art—the product of creative spirits—in England today? Round that question all responsible discussions of reform must turn. If the Academy is not charged with that duty, then it can stand on its national service already admitted, and deny the need of any reforms at all. But if it is, in fact, charged with that duty, then it has to reply to minority opinion which has long accused it of habitual failure in that task.

The Academy has royal patronage and many other privileges on the ground that it "cultivates the Fine Arts." The cultivation of the Fine Arts, as I see things, is the fostering, encouragement and protection of artists with the creative spirit. Fine Art is original art—(derivative art, which most people prefer, being always a type of craft, trade, or recreation). The Academy, as I see things, makes the nation and the empire "feel good" about its art at the cost of excluding from its favours the original creative artists who, more than all others, stand in need of those favours, and who, more than all others, make a gesture of value to their country and the world.

To understand the Academy's attitude to creative spirits we must remember that it is not only a national institution but also a private art trading corporation, which must make money to keep afloat and conduct its affairs. It is true that as an art trading concern it has immense advantages over all its competitors. On the Piccadilly site which it occupies, rent free, it has built from its trade reserves the galleries we all know. Works exhibited in those spacious and imposing galleries are seen by incomparably more visitors than works exhibited elsewhere; and they are seen in conditions of glamour attaching to an institution which entertains princes, cabinet ministers, archbishops and admirals at annual banquets, and which claims the King himself as its titular head. But, though the Academy has these great commercial advantages against rival art trading concerns, it has only two sources of income—the letting of its galleries for exhibitions (like the recent displays of Flemish, Dutch and Italian Old Masters) and the proceeds of "the gate." Speaking generally, it lives on its gate money. It lives on the shillings provided by the enormous public which goes to its exhibitions. That enormous public, which is thus the life blood of the Academy as an art trading concern, is also an embarrassment to the Academy in its other capacity as cultivator of the arts. Because if the flow of gate money is to be maintained the vast majority of visitors must be pleased with the majority of the exhibits. The Academy has therefore to restrict its exhibits, as far as may be, to types of art which this majority opinion can enjoy. Original art has to be excluded as far as may be from the famous Summer Exhibitions, because the vast majority of a once-a-year-art-inspecting public never understands such art at the time of its production, and most people dislike and

suspect things which they cannot understand; and in its place there has to be a generous provision of derivative art which a public of this kind can easily understand and so enjoy.

We must also remember that the Academy is not an individual student of the arts, like an art critic, concerned to discover and reveal creative artistic action whenever and wherever it occurs. It is a corporation of some seventy architects, painters and sculptors of various ages and calibres and various degrees of intelligence, good nature, scholarship and artistic powers. Some Academicians and Associates are good fellows; some, it may be, are not. Some would like to see the creative spirits supported and protected by the institution; others look on all forms of original creation as sinister evidence of dangerous free thought. Some at the moment feel ashamed at the Academy's treatment of Stanley Spencer; others are proud of it. Some deeply regret that Spencer and Sickert are no longer within the gates; others are heartily glad to be rid of them. Some are, or were in their youth, original artists; many are, and have been from the outset, derivative performers, bound, in the nature of things, to be consciously or unconsciously jealous of the intenser interest which original artists arouse.

In these circumstances any plans for reform put forward by liberal opinion in the Academy itself are certain to be opposed by many Academicians and Associates. And it is always possible that the opposition to the creative spirits may win the fight and launch a crusade to chastise them more effectively than is done at the present time. As things stand, the position of independent creative minds, in this field as in others, is a good deal better in England than in some places—notably Germany and Russia. The Academy habitually neglects but it does not officially calumniate and actively persecute the *individual* artists on whom it turns its back. It is only on rare occasions that the institution is "let down" by some misguided member who departs from this unwritten rule. In general practice the Academy as a whole is content to rationalize its shortcomings by describing its support and encouragement of derivative art as "The Maintenance of Tradition," its neglect of original art as "The Fight against Artistic Sedition," and its contempt for minority opinion as "A Firm Stand against Bolshevist Art Critics." And since it is, after all, an English institution, liberal counsels may well prevail within it, and the opposition may be persuaded to experiment with some plan for more support of the creative spirits. If this were to happen, what plan would be the best? If the Academy as a whole agreed to attempt that service, how in practice could the thing be done?

As already stated, the service would have to be given without obstructing the flow of gate money and without undermining or impeding the service rendered in making the nation and empire "feel good" about

its art. The Royal Academy cannot suddenly fill its ranks with creative artists and its exhibitions with nothing but original art, which, if it does not actually drive away the greater part of the public, will leave it puzzled, ill at ease, and perhaps suspicious of the Academy's competence as arbiters of art. The new service would have to be organized, with caution, step by step.

The first step might be the allocation in the Academy's Summer Exhibitions of a group of contiguous galleries, appropriately labelled "Creative Section," for the exclusive use of original architects, painters and sculptors, who in no circumstances should exhibit their work in other sections of the show. And the second step might be the appointment of a liaison officer to discover and collect creative artists year by year and to help them elect their own jury and hangers—a necessary condition because many original artists would never be induced to submit their work to the Academy's jury and hangers. This liaison officer should act as chairman of the Creative Section's jury and hangers; he should have a casting vote in all disputed questions; and he should, I think, hold office for four years (re-election being possible if he proved especially successful in his work).

It is important that in this new Creative Section the Academy's huge public should see not only paintings and sculpture, but also ideas and models by the most original architects year by year. Architecture is the root of the applied and industrial arts which tend to be new and sensible when architecture is creative, and stupid and derivative when architecture is the same. If original architects could display their ideas year by year in Burlington House with the Academy's prestige behind them, the applied and industrial arts would unquestionably improve and prosper.

I do not suggest a separate exhibition of creative art at Burlington House—an Autumn Creative Salon, for example—because unless the Creative Section appears in the famous Summer Exhibitions the artists will not really receive the full support of the Academy's prestige. I recommend segregation in an appropriately labelled section because, from the Academy's point of view, it would leave the popular sections of the show unaffected; and because, from the artists' point of view, both derivative art and original art only appear to advantage when surrounded by their kind. If it be objected that Burlington House is too small to allocate three or four contiguous galleries to this new Creative Section without unduly restricting the space for the Academy's familiar show, I should advise the exclusion of all watercolours and drawings from the Summer Exhibitions and the organizing of separate Autumn Exhibitions for watercolours, drawings and the applied and industrial arts. These Autumn Exhibitions should include, like the Summer Exhibitions, sections chosen by the Academy's jury, and a clearly labelled Creative Section selected and arranged by its own

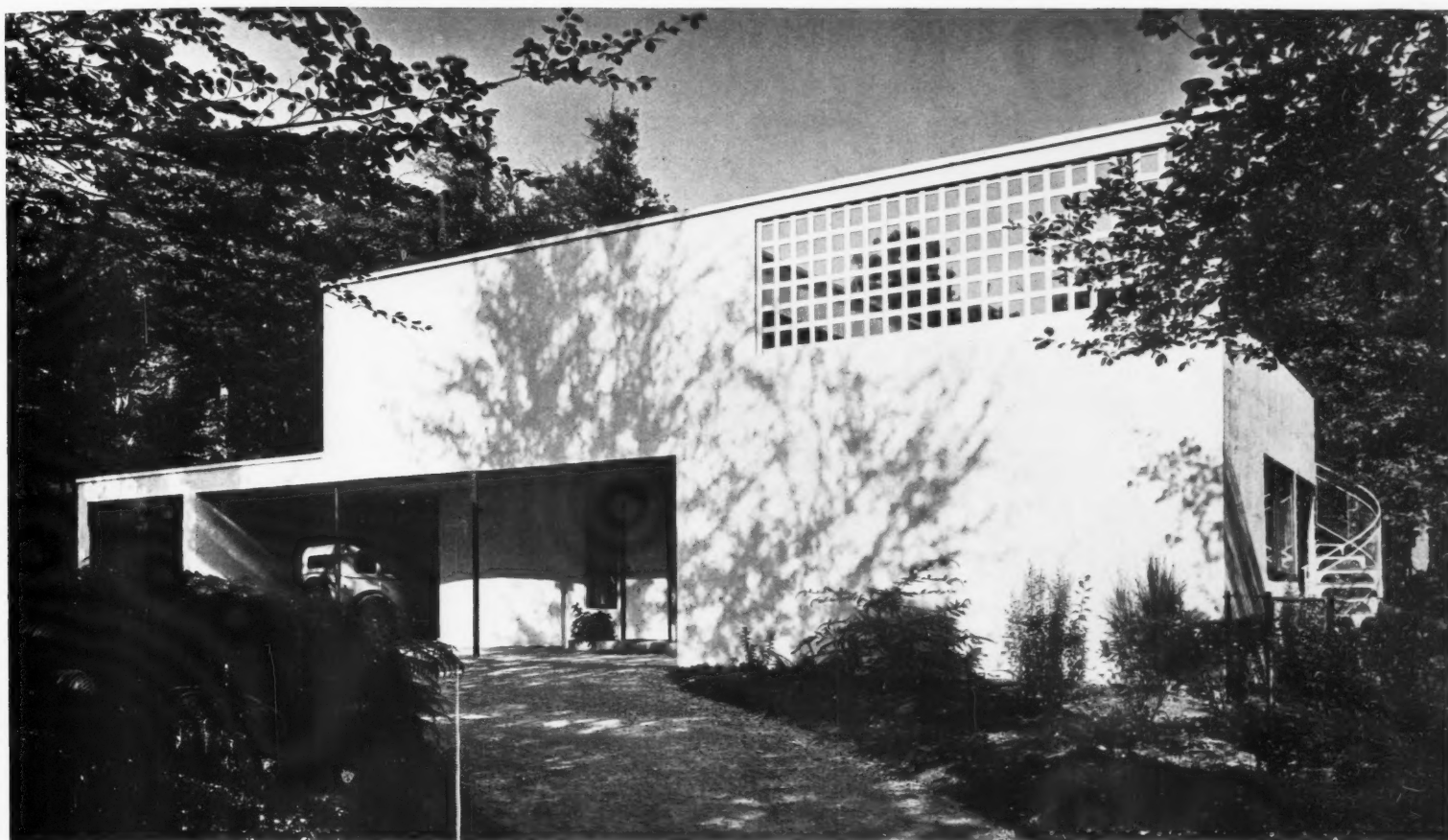
jury and hangers. And since original architecture is so important in itself and so essential to creative progress in the applied and industrial arts, the Creative Section in the Autumn Exhibitions might again show ideas and models by creative architects.

The work of the liaison officer would, of course, be difficult. He should always be as young as possible in order to capture contact with each new generation as it appears. He should never be more than fifty. The best age would probably be thirty-five. Though employed by the Academy and responsible to that body, he should not be an Academician or Associate; nor should he be a member of any of the rival art trading concerns (New English Art Club, London Group, etc.). His task would be in the first place to prevent the several bodies from wrecking the reform by quarrelling among themselves, and in the second place to frequent the schools of art and architecture, the studios of painters and sculptors and architects' offices, and exhibitions large and small, in order to discover and *go on discovering* new creative artists in all fields. There are certainly as good fish and as many fish in the water as ever came out of it. I therefore suggest to the Academy, as Dr. D. S. MacColl has also suggested elsewhere,* that there is need of someone to do some fishing—and I believe that a separate jury of a new Creative Section at Burlington House would prove a successful bait.

There remains a function of the Academy which I have not yet touched upon—the administration of the Chantrey Bequest, which provides some thousands a year for the purchase of pictures and sculpture by living artists in England. At present the Academy expends these funds, after voluntary consultation with the Board of the National Gallery (Tate Gallery), Millbank, and the works thus purchased, together with all those bought by the Academy in the days when it acted alone, are lodged at Millbank. I suggest that the Chantrey purchases should again be made by the Academy alone, and that the whole Chantrey Collection should be withdrawn from Millbank and displayed in a new building—the ideal place for which, theoretically at any rate, would be on the top of Burlington House. There would be a case then, of course, for a State grant in aid to construct this new gallery, which would be known as the National Gallery (Chantrey Collection), and also for a regular State subsidy to the National Gallery (Tate Gallery), at least equal to the Chantrey income, for the purchase of original pictures and sculpture selected by the Director, a liaison officer, and the liaison officer of the Academy's Creative Section. This would surely be an improvement on the present arrangement, whereby the National Gallery (Trafalgar Square) has a State subsidy to buy "old masters," while the National Gallery (Tate Gallery) has no State subsidy to buy works by living artists and has to rely on the Chantrey purchases instead.

* *The Nineteenth Century*. August, 1935.

HOUSE AT FARNHAM COMMON

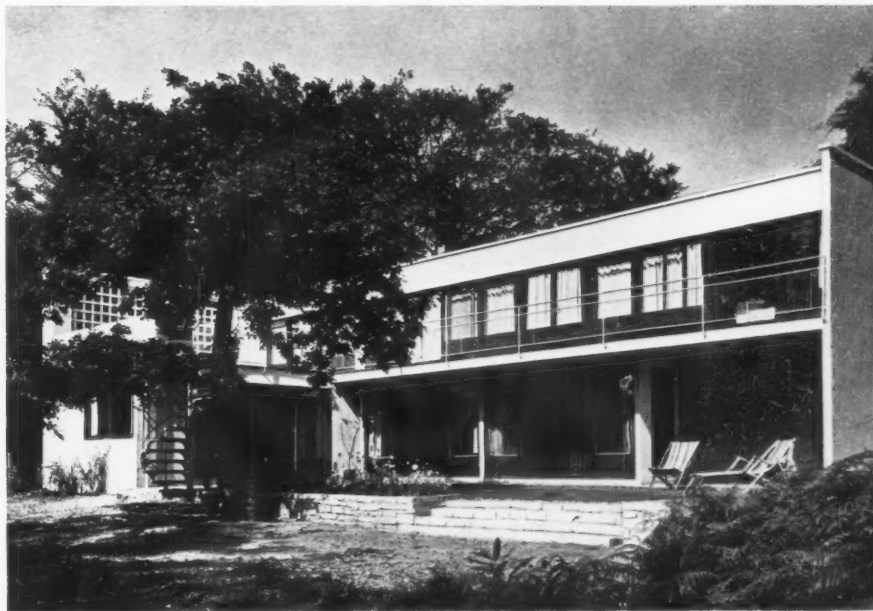


HARDING AND
TECTON, ARCHITECTS

This house is designed for a family consisting of parents and two small children. The plan is L-shaped (see plans overleaf) with the main rooms facing south-south-east, so as to obtain the maximum of light but to be shaded from the late afternoon sun in the summer. The living room is placed at right angles to the main block so as to form a terrace screened from the road. 1, the elevation to the road. The covered parking space for cars gives access also to the tradesmen's entrance. The curved wall and the front door are painted white, the ceiling of the porch light blue, the remaining walls cream and the metal work deep brown. The trellis is made of wood painted white. 2, a detail of the entrance porch. 3, the elevation to the garden. The bedrooms do not need such protection as the living rooms as the sun is off them by 4 p.m.

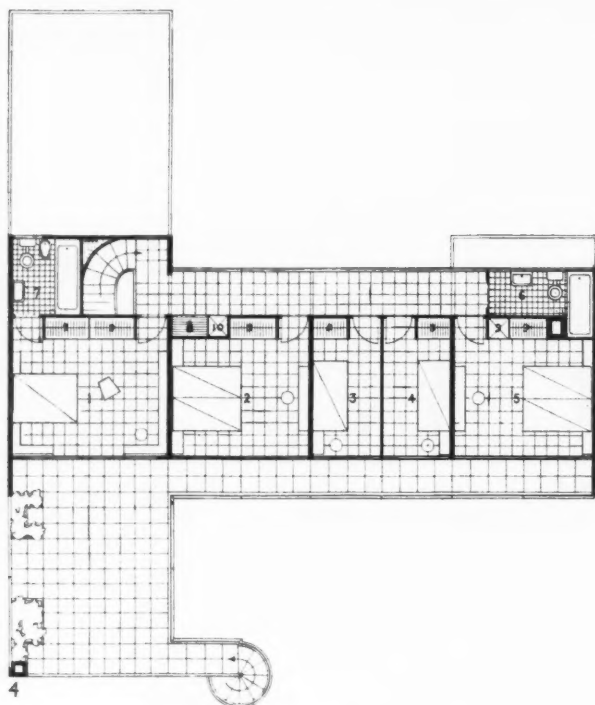


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H O U S E A T F A R N H A M

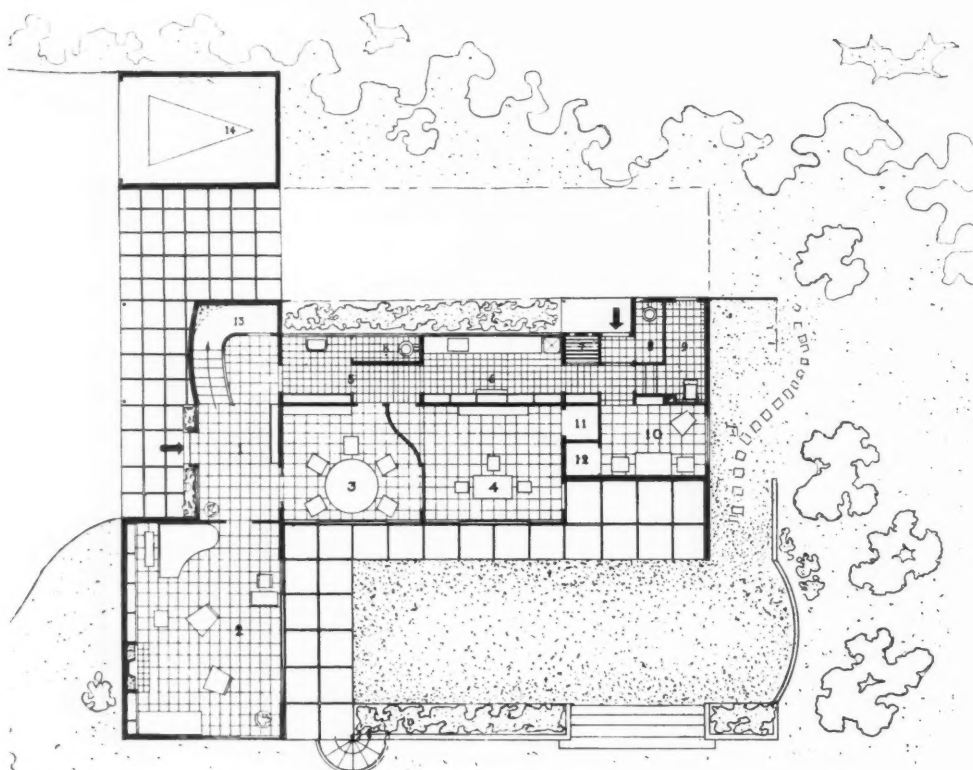


4 and 5 are the first and ground floor plans. The numbers on the plans refer to rooms as follows. First floor: 1, 2, 3, 4 and 5, bedrooms; 6 and 7, bathrooms; 8, linen cupboard; 9, cupboard; 10, medicine cupboard. Ground floor: 1, hall; 2, living room; 3, dining room; 4, day nursery; 5, lavatory and service passage; 6, kitchen; 7, larder and refrigerator; 8, w.c.; 9, heating chamber; 10, maids' sitting room; 11, 12 and 13, cupboards; 14, garage.



ANALYSIS

Let me point a distinction between houses which are so disposed as to enhance the enjoyment of things outside and away from the house ("extrovert") and that smaller group where, for special reasons, it is necessary to engineer a turning-inward of interest towards some focal point within or adjacent to the house itself ("introvert.") Not for *Commodity*, nor for *Firmness* but for *Delight* must this distinction be resolved in the mind of the designer, even though there are cases, such as Le Corbusier's house at Poissy, which successfully combine both. Here is a house set in a clearing of the forest. The surrounding trees are unexciting in the mass; there is no view to frame. The architect evidently realized to which category the house must belong. It had to be "introvert," and as solution he has produced the most brilliant feature of a brilliant if not entirely faultless design. Notice how all except the service rooms are grouped to form an L; the living room filling the short side. The walls containing the angle are mostly glass, horizontally-sliding doors opening on to a strip of lawn which is the exact shape of the rectangle defined in space between the two arms of the L. The end walls of each wing project a little beyond the natural corner (like the serifs of the printed L) stressing the play of interpenetrating planes so successfully enhanced by opposed tints



C O M M O N

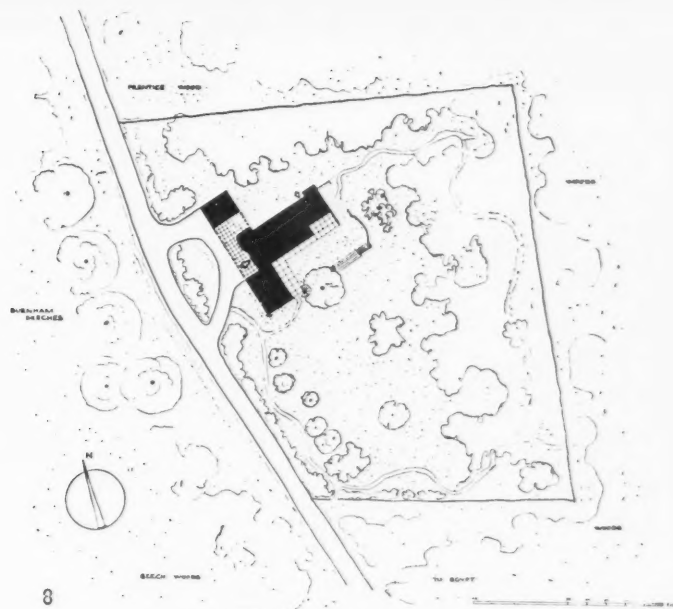
of colour throughout the building. This rectangular lawn is enclosed on the other two sides by low retaining walls, which continue the lines of the end walls of the two wings above mentioned. Thus the space is caged by walls which do not exist, though vividly felt. It is made a part of the house; in fact, I am inclined to name it the most important room of the house. The plastic interest is heightened by a graceful spiral stair and the not entirely fortuitous presence of a tree, both being placed exactly on the line of the long side.

The plans and photographs reveal simplicity and directness; as with most jobs well done, it all looks disarmingly easy. By contrast, one flaw stands out. The flue from the living-room fireplace starts in one place and ends up somewhere else. There seems to be no reason why the clean articulation of the rest of the house should not have been followed here. Besides, there is an interesting point of principle involved. Above the roof, the flue emerges to form the end-post of the big lattice screen which is so successful a feature of the west elevation. With cone-topped cowl and projecting wall-coping it resembles from some angles a Baroque gate-post and urn motif, besides giving too heavy an accent to the corner. One asks: Can one afford to confuse a design with features which recall traditional forms irrelevant to the occasion?

ARTIFEX



7

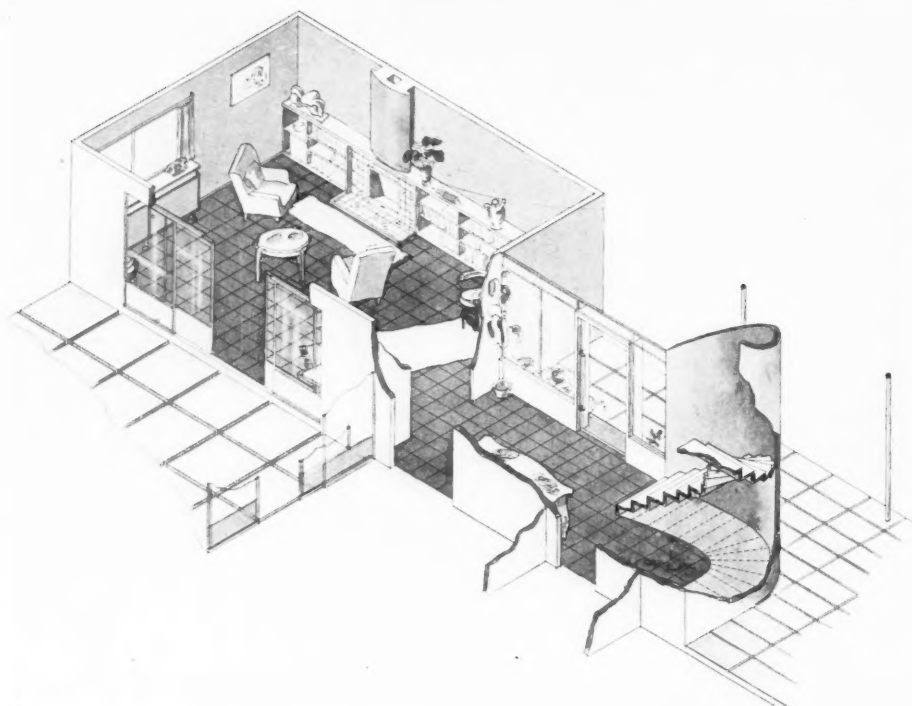


8

6 shows the elevation to the garden. The trellis and railings are painted white. The soffits of balconies and back wall of loggia light blue, windows and doors deep brown and remaining walls cream. In the main block the two end walls and the partition walls carry the structure; the long outside walls being merely a screen which, on the south side, is almost entirely glass. The windows slide horizontally and enable the rooms to be completely opened to the outside air. 7 shows the living room windows open to the garden. 8 is the lay-out plan.



9



10



11



12

9, the kitchen. Access to the kitchen is given through a lobby which, at the same time, is used for a cloakroom and lavatory and access to the day nursery. Off this lobby is also a w.c. The kitchen is of the minimum size consistent with comfort in working. One wall consists entirely of dresser and cupboards and the other of working table, sink and cooker. Off the kitchen is a small maids' sitting room with built-in cupboard. The day nursery is designed to be conveniently served from the kitchen and to give easy access to the garden and a loggia. 10 is an isometric drawing of the entrance hall and living room and 11 is a view of the fireplace in the living room. The chimney flue is extended on both sides and conceals electric lights. The effect is to give lightness instead of solidity to the flue, contrasting with the breadth of the concrete shelf. The wall is covered with Japanese grass cloth. The fireplace surround is faced with antique Dutch tiles. The floors of living rooms, stairs and passages are covered with polished cork tiles. 12 shows the entrance hall looking into the living room. On the right is the foot of the stairs. Upstairs, the bedrooms all have built-in cupboards and sliding windows which open on to a balcony. Bedroom floors are covered with linoleum on cork underlay. The walls of the house generally are 4 in. reinforced concrete, the outside walls being lined with $\frac{1}{2}$ in. fibre board placed in the shuttering. The fibre board is plastered with one coat and the outside finished with washable distemper. The first floor and roof slabs are also of reinforced concrete, the latter finished with 1 in. cork and asphalt paving. Heating is by a coke-fired boiler with radiators throughout the house, except in the bedrooms, which are heated by portable electric fires. Hot water is provided by electric thermal storage heaters. The good scale inside the house and the pleasant proportions of moderate-sized rooms were made possible by the local by-laws, which allowed a ceiling height of only 7 ft. 6 ins.

HOUSE AT FARNHAM COMMON

H O U S E A T W I M B L E D O N



*E. C. KAUFMANN (OF TOWNDROW AND KAUFMANN)
AND R. E. BENJAMIN, ARCHITECTS*

The site of this house is on a corner, with streets running along its southern and western boundaries. The site is 150 ft. wide by 110 ft. long. It was decided to place the house in the far north-north-west corner—in order that the main rooms should have a southern aspect and at the same time face the bulk of the garden. The building line enforced was 40 ft. The overall depth of the house is a further 45 ft. The remaining piece of land overlooked by the kitchen only is utilized as a small kitchen garden. All trees that could be spared have been preserved and fresh trees planted in place of those removed. Illustrations 1 and 2 show the corner of the house overlooking the garden, with the double window of the lounge and the balcony over it. The front door is on the left.



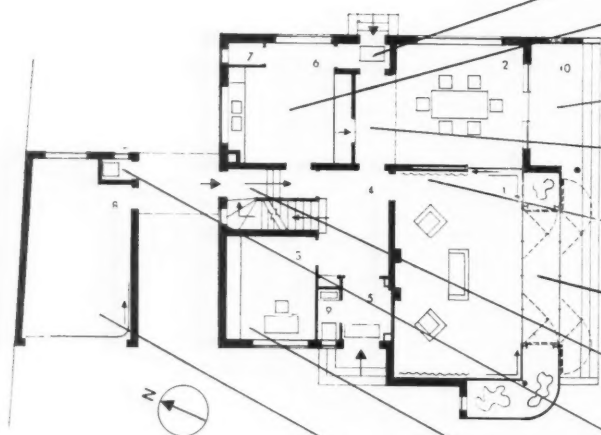
H O U S E



3



4



SCALE OF FEET

10 5 0 10 20 30 40

5

The numbers on the plans refer to rooms as follows: 1. lounge. 2. dining room. 3. study. 4. hall. 5. vestibule. 6. kitchen. 7. larder. 8. garage. 9. cloaks. 10. loggia. 11. best bedroom. 12. guest room. 13. nursery. 14. guest or dressing room. 15. maid's room. 16. best bathroom. 17. second bathroom. 18. store room. 19. sleeping porch. 20. bridge.

A All Bedrooms on south side have doors on to Balcony, which widens into sleeping porch in front of Bedroom No. 1.

B Best Bedroom facing south, with east window for morning light, is in direct connection with Bathroom and Bedroom No. 2 facing east, as these rooms together form the main Bedroom suite of the house. Bathroom over back Lobby made sunk bath possible.

C In order to give maximum amount of light to staircase and halls, the external staircase wall from the half landing to the ceiling has been formed of glass-crete.

D A ping-pong and store room has been formed over Garage with access by a bridge from the half-landing.

E Nursery has been fitted with lower windows than the rest of the Bedrooms in order to enable the children to look out.

F Back Lobby as airlock between Kitchen and Dining-room and Dining-room and garden.

G Kitchen, comparatively large in size, as no maids' sitting room has been provided. The arrangement of windows and fittings permits a table and seat to be arranged under east window, electric stove, double sink and refrigerator under north window.

H Covered Terrace in front of Dining-room deep enough to accommodate deck chairs. The window at high level on the east wall of Dining-room counteracts any darkening effect of the terrace ceiling on main window front and gives morning light.

J Recess in Dining-room to be used when dining table is extended. Wall fitting containing silver and crystal cupboard with glass sliding doors and hatchway to Kitchen; woodwork: Nigerian Cherry.

K Sliding wall between Lounge and Dining-room. This provides a perfect connection between the two main rooms of the house.

L Double glass wall of Lounge on south and west side. Central heating is arranged in the floor between the two glass walls, thus preventing any possible heat loss. The centre part of both outer and inner glass walls fold back entirely, thus transforming the whole of the Lounge into a Loggia in summer.

M Tradesmen's entrance, at the same time airlock between Kitchen and Hall and communication to Boiler-house and wine cellar in basement.

N Maids' Lavatory to be reached under covered way—conveniently connected with Kitchen, though separated by well-aired passage.

O Study separated from two main Living-rooms by Hall to provide greater privacy.

P Garage with work bench recess at back and sliding door (in sections).

A T W I M B L E D O N



6



7

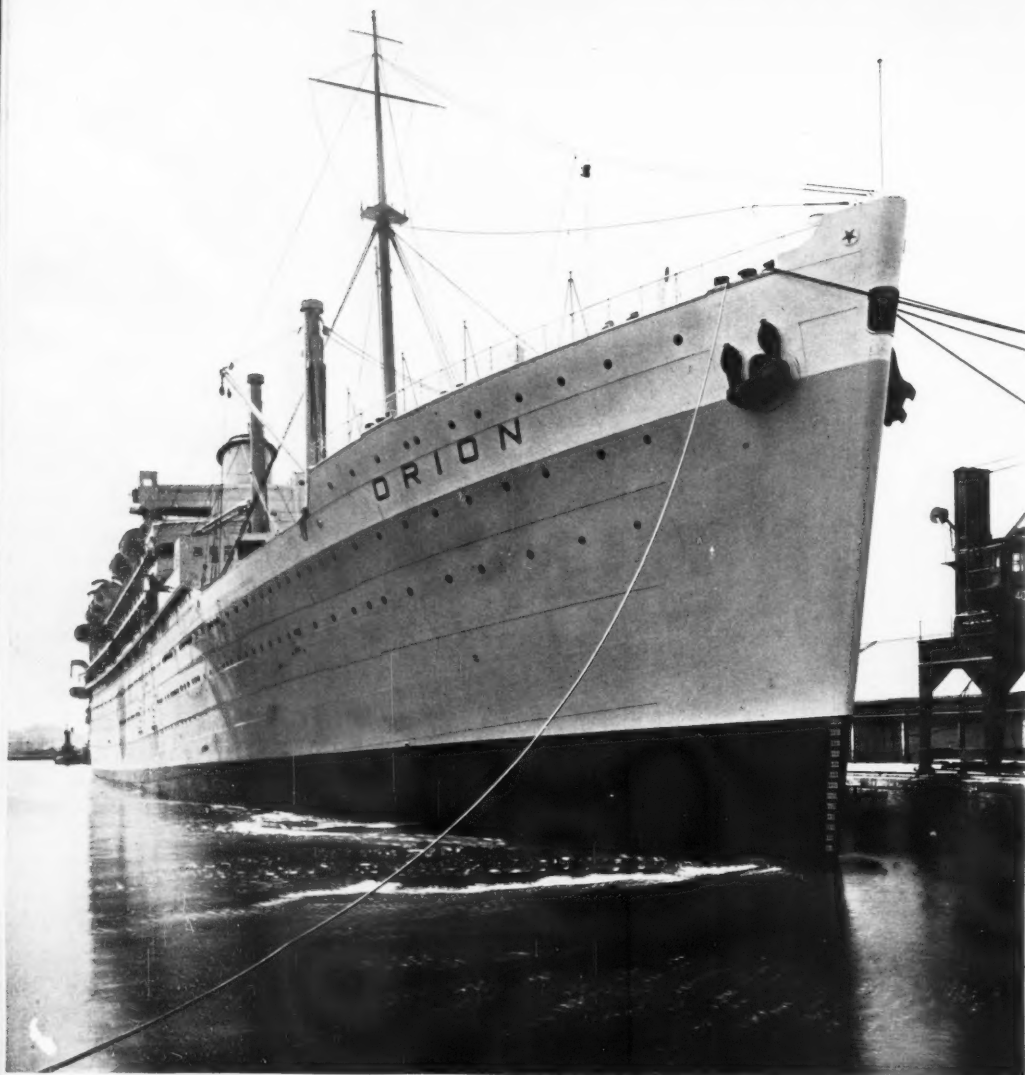
The south elevation has been utilized entirely for living rooms. The lounge and dining room, communicating by a sliding wall, occupy the whole length of this side. The dining room opens on to a loggia, roofed by the sleeping porch of the best bedroom. In order to give the lounge, 6, the maximum amount of light and air it was decided to form the southern side entirely of glass. A double window was evolved with central heating between the two glass lines to minimize the heat loss occasioned by the lavish use of glass. This has been found to be quite satisfactory and ventilation at both ends of the space prevents condensation. The centre portion of the windows has been made to slide and fold back so that for a 16 ft. run the room is open to the garden. The window has been continued round the corner to give west light. The curtaining of this window has been dealt with by running a pelmet and track round three sides of the room. The curtain when pulled back fits over the side walls and leaves the full glass area unobstructed. The walls are panelled in birch plywood sheets. The sliding wall between lounge and dining room is shown in 7. The dining room, 8, has a communicating hatch to the kitchen. This forms part of a wooden fitment, including a glass cupboard. The dining room furniture was designed by Carlheinz Adler. The kitchen, 9, is fitted with refrigerator, electric stove, double sink and complete built-in glass and china cupboards. Its floor, also those of w.c.'s and bathrooms, is of rubber on concrete. In the basement are a wine cellar, and the central heating, separated by the stairs. On the first floor the principal bedrooms face south and east, opening on to a continuous balcony ending in the sleeping porch over the dining-room loggia. All contain built-in and fitted cupboards. The structure of the house is 11 in. cavity brick walls, cement rendered. The large opening to the lounge is constructed in steel, and the balcony in reinforced concrete.



8



9



R.M.S. ORION

OWNERS
THE ORIENT LINE

LAY ARCHITECT
BRIAN O'RORKE

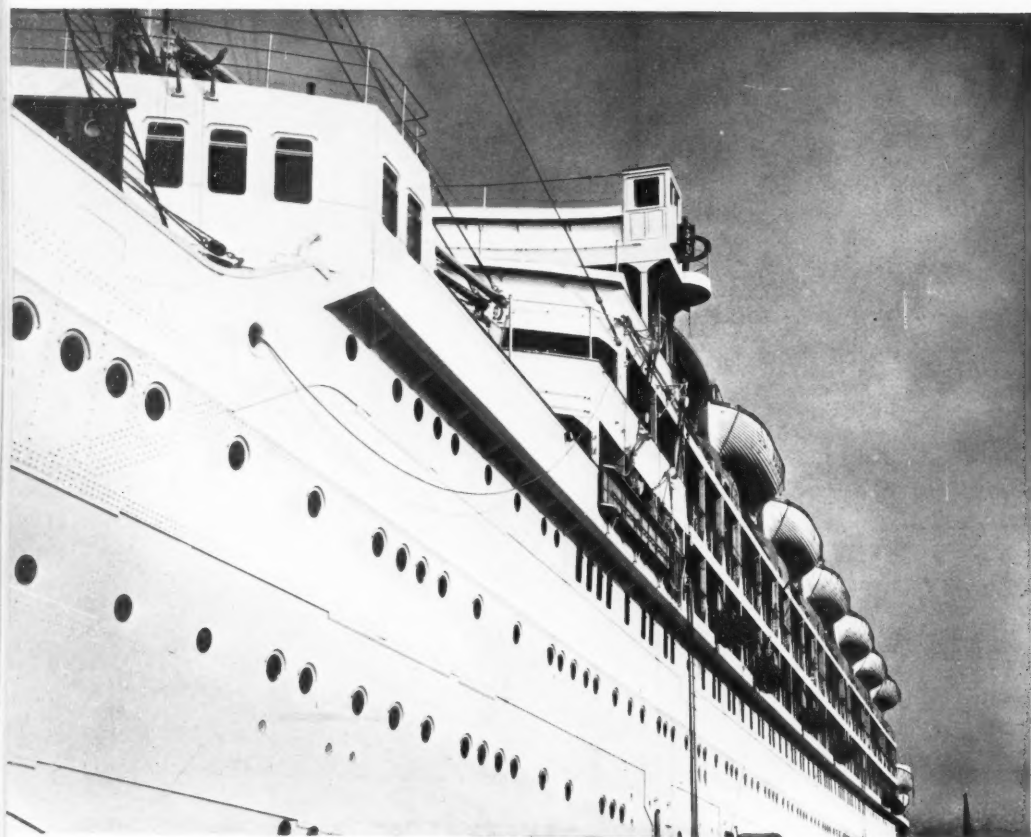
BUILDERS
VICKERS-ARMSTRONG

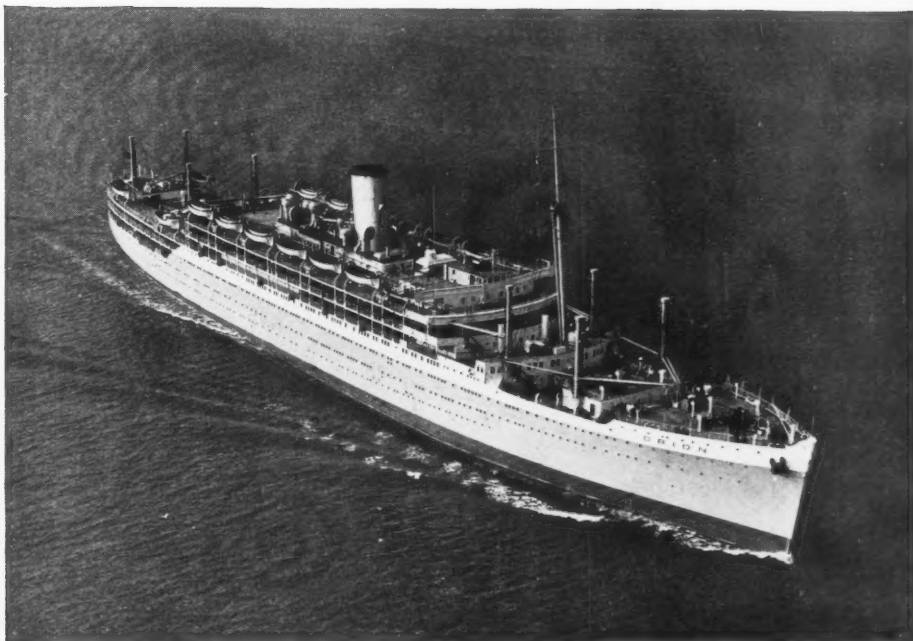
TONNAGE 23,371

LENGTH 665 FT.

BREADTH 84 FT.

HORSE POWER 24,000





Architecture Afloat

The "Orion" Sets a New Course

By William Tatton Brown

R.M.S. "Orion," the new 23,000 ton Orient Liner, went on her maiden voyage to Australia a month ago. Her interest, from the point of view of the travelling public, lies in the fact that for the first time a single architect, Mr. Brian O'Rorke, has been responsible for the passengers' accommodation. The ship therefore represents, not a haphazard collection of decorators' effusions, but a unity. Mr. Brian O'Rorke was consulted in the early stages of the ship's design and had considerable opportunities for controlling the disposition and the shape of the different rooms he was called upon to decorate. The "Orion" is consequently of interest to the profession in that she opens up a new territory in which architects are likely to operate in the future and enlarges the sphere of their activity. She is of interest historically in that she continues a process which has been going on since 1911, when Walter Gropius designed his first factory, and is a further step towards the inter-penetration of Art and Industry.

In this article, William Tatton Brown discusses the implications of this process in the shipbuilding industry. He reviews the steps in the past which have led to the introduction of a lay architect; he examines the present design of the "Orion" and speculates on the developments which are likely to take place in the future.

1: The Past

A ship is primarily designed to "get there." She is first of all a means of locomotion. In spite of the giant proportions of the modern liner and the comparative ease with which she rides the seas, her first job is to arrive at her destination. Her designers have not forgotten the fate which befell the early am-

phibians and, unlike the dinosaur, she has not increased her size only to impair her mobility.

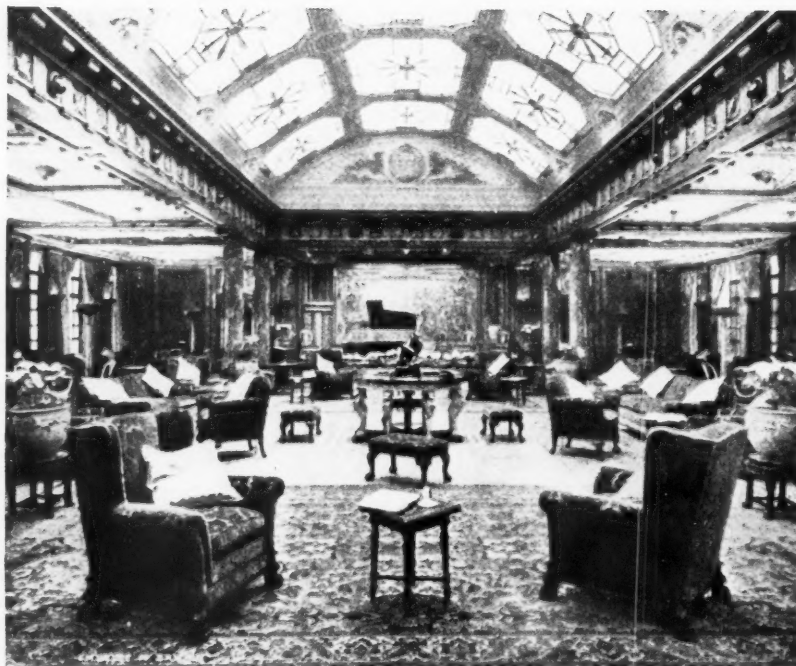
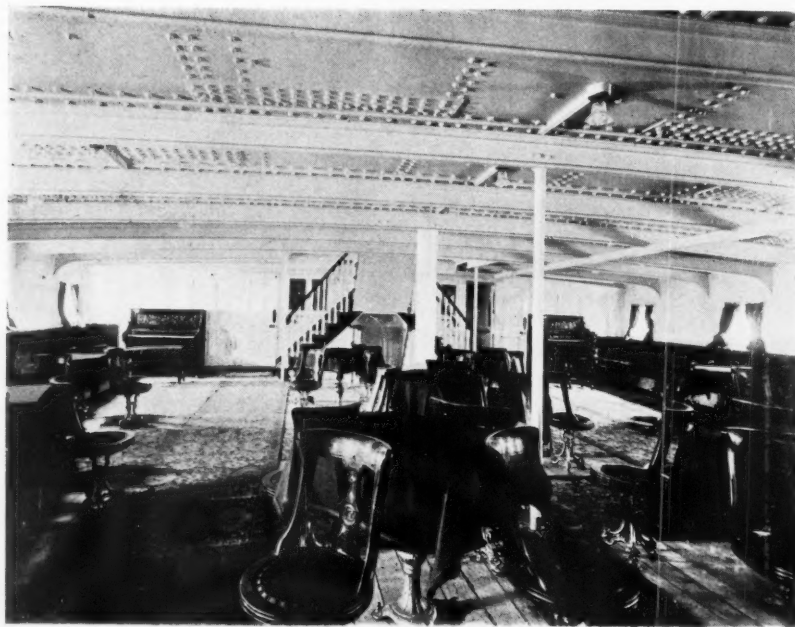
A ship, also, is a means of transport not only for passengers but for cargo and mails as well. Both from the financial point of view and in the design of the ship the space occupied by the hold is often as valuable as that taken by the cabins. The dimensions of the ocean liner and the magnificence of

her decoration tend to obscure her primary function. In spite of the subsidies of governments and the publicity of the Press, the passengers' accommodation, it must be admitted, remains relatively subsidiary and her decoration only a secondary consideration. The most indispensable part of her is still the engine-room and the most important people, the crew.

Originally passengers were content to recognize this. So long as the ship arrived with reasonable punctuality they did not grumble. A few chairs and tables screwed to the floor were all they demanded; a piano chained to the wall was a luxury. On deck they picked their way between lifeboats and donkey engines and paced up and down like panthers in a cage. It was not long, however, before enterprising shipowners discovered that they could capture the traffic of competitors by providing a few elementary amenities. Bathrooms and barbers' shops were introduced. The race began. One line vied with another in its efforts to provide more attractions for the prospective passenger. Ships increased in size and splendour. The upholsterers were called in. On the whole they did their work well. Confronted with a hard, mechanical, unsympathetic structure, already designed to resist the fiercest gales, they succeeded in making a small part of it homely, cosy and liveable. A big turkey carpet on the floor covered up most of the deck boards, a few leather armchairs, plush curtains and a palm or two in the corner and one might almost forget one was on board ship. But they were not allowed to stop there. Passengers must be given their money's worth. They must not only enjoy the illusion of not being at sea, they must have everything they were accustomed to on land. The embarrassed upholsterers dismissed the handful of carpet layers who had done the job before and called in a staff of decorators. They were expensive but they were educated; they knew enough historical styles to decorate in any period you might like. Louis XVI for the dining saloon, Rococo for the drawing room, Olde Englishe for the bar; every room was different. At the expense of a great deal of pains and still more money, the ship was transformed into a Floating Hotel.

For a moment everyone was completely taken in. Like children at the pantomime they gaped ecstatically at this magnificent achievement. It was more wonderful than a transformation scene. Then alas! disillusion set in. Hotels themselves began to change. No longer the familiar *réchauffé* of period rooms and Victorian armchairs; they ceased to borrow from the glories of the past. Inspired instead by more rational considerations they began to reflect once more the contemporary age. The Floating Hotel no longer resembled the Land Hotel; instead it looked strangely odd—a Travelling Museum perhaps, a Nautical Pantheon—a Perigrinatory Pinakothek.

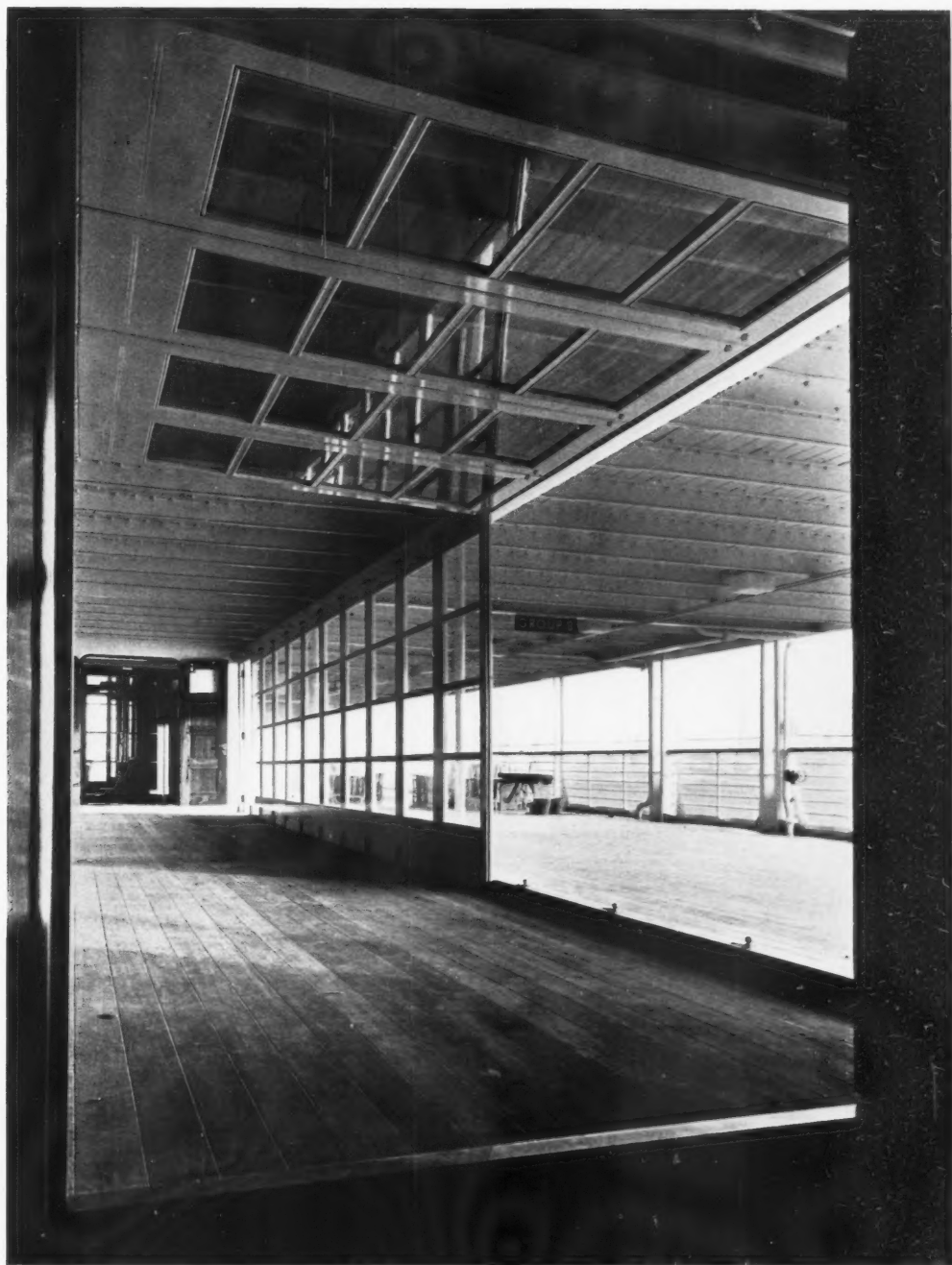
The shipowners themselves began to feel uneasy. They recognized that half timber and plaster cornices were out of place; they felt that there was something ridiculous about the "maquillage" of so many honest steel plates and girders. The business cost money and was very soon out of fashion. Perhaps it would be better to give up the unequal struggle of making a ship look like an hotel. Besides, had not someone suggested that a ship itself was beautiful? Why, then, not let it look like a ship after all?



2

1 is the saloon of the "Vectis," built in 1881. Passengers rotated happily on revolving seats screwed to the deck. Cheered occasionally by strains from a piano at the far end, chained to the wall, they were quite content. Provided they eventually reached their destination they would not complain. They realized that the passengers' accommodation was a relatively unimportant part of the ship.

2 is the "Empress of Britain," built in 1930. The public space has invaded an increasingly larger part of the ship. An orchestra now plays at the end of the saloon, and a grand piano has replaced the old "upright." Gone are the girders and the naked steel plates. Gone are the deck boards and squeaky rotating chairs. The passengers have got their money's worth and are being made to pay for it. Things have changed since 1881 and ship decoration has altered too. Comfortable arm-chairs have come in. Classical columns and coffered ceilings are a far cry from the interior of the "Vectis." Only the old Turkey carpet on the floor maintains a link with "tradition."



At B Deck level the *Orion* has glass screens which lift up to the ceiling, throwing the gallery open to the deck. Their design helps to eliminate the feeling of a barrier between the inside and the outside of the ship.

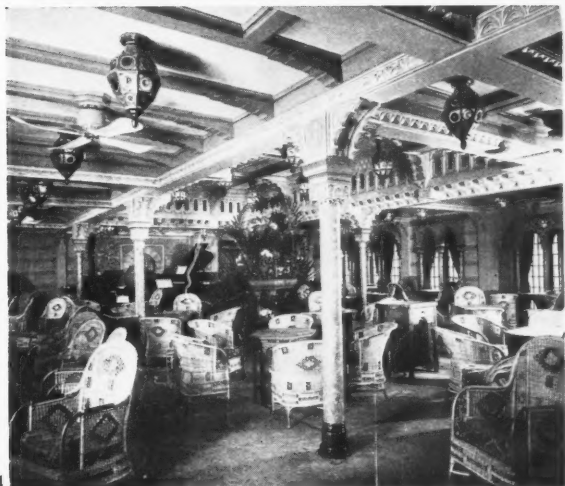
PLATE ii

October 1935





3



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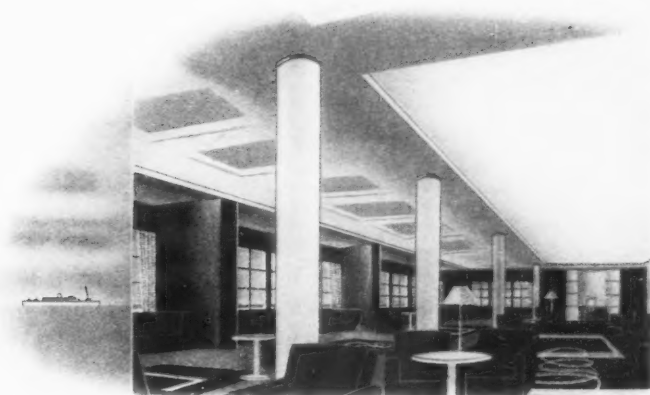


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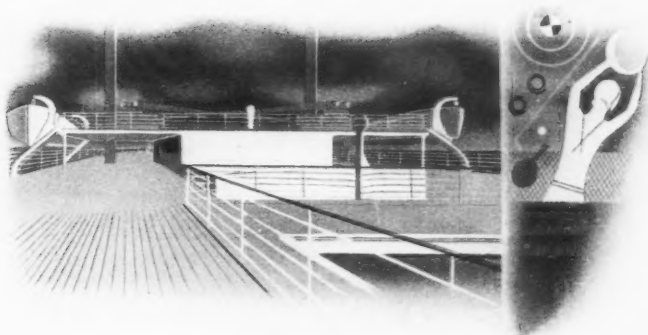
3, 4, 5 are a selection of interiors of the modern liner—respectively from the "Arandora Star," the "Asturias," and the "Empress of Britain." They are the background against which the "Orion" must be seen and a standard with which her decorations can be compared. 6, 7, 8 and 9 are four drawings by Ceri Richards appearing in the Orient Line's descriptive booklet of their latest liner. They illustrate better than words or photographs the spirit in which the ship was built. The line of the interiors and the breadth of the deck space are the expression of freedom and balance which characterize her design.



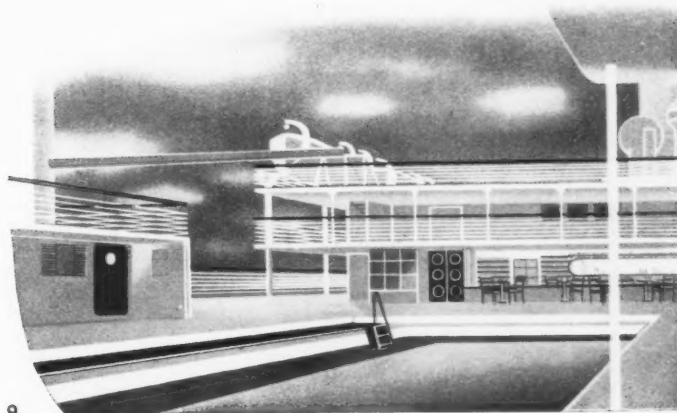
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7



8



9

2 : The Present

The *Orion* has only one mast and one funnel. When it was decided to add her to the ocean fleet of the Orient Line, it was determined that she should be a ship. There should be nothing superfluous about her, nothing which should decrease her efficiency as a machine or which would sacrifice the accommodation of her passengers. A second mast and extra funnels are rudimentary survivals of a less advanced stage in marine engineering. They are maintained only for sentimental reasons, but there is no place for them in the *Orion*. The credit for making this revolutionary decision and for persuading the board of directors to carry it out is due to Mr. Colin Anderson. No one who has not visited the ship with him, could realize the infinite care with which he has supervised her design and construction. He has followed every stage of her career and is familiar with the smallest details of installation and equipment. It was natural, therefore, when considering the design of the passengers' accommodation, he should feel the need of a lay-architect, and characteristic that he should call him in at the earliest stages of construction.

Any attempt to assess O'Rorke's achievement must take into account first of all the things that he has avoided doing. When an architect, accustomed to handle bricks and mortar, is let loose on the design of dynamic forms, he is apt to get out of his depth. Streamlining is a slogan much used by contemporary architectural critics. Applied to aircraft design it has been responsible for many beautiful and exciting shapes. Applied to forms of locomotion of lower velocities it is of less obvious utility. In the case of a ship it is far less useful above the surface of the water than below. The excessive application of streamlining to the passengers' rooms would considerably reduce their utility. Brian O'Rorke has exercised great restraint in the handling

of his shapes and nowhere has he sacrificed the comfort of the passengers to the winds.

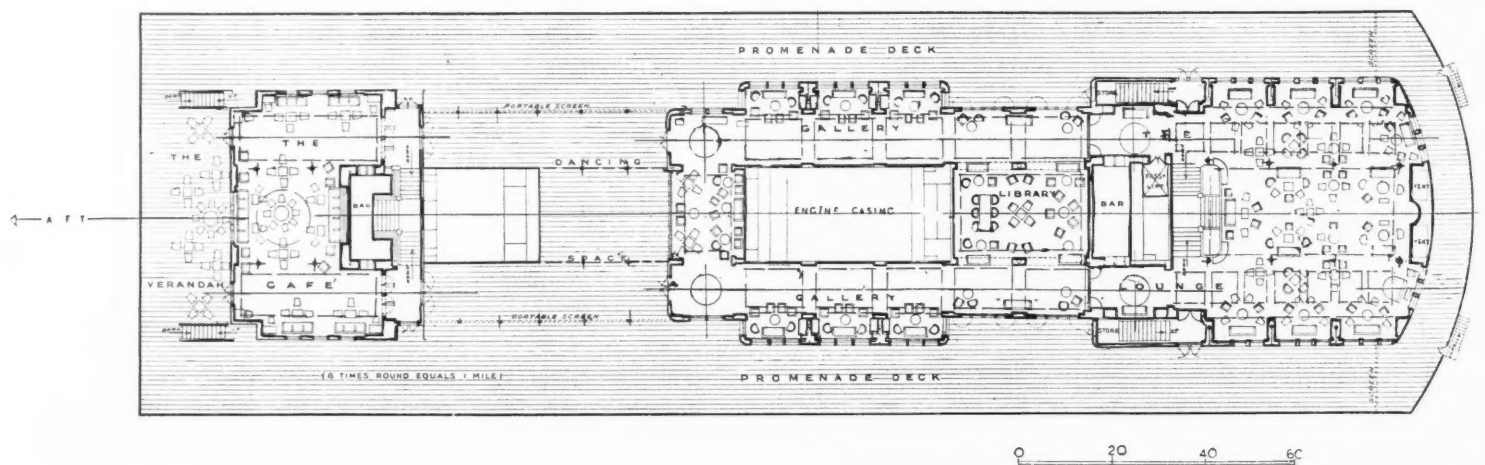
He has been no less successful in avoiding other pitfalls. Because modern architects have been inspired by the logic and geometry of ships, some of their characteristic motives echo those of the ocean liner. The horizontal railing, the porthole and the companion way, have all been borrowed from the naval architect. Many of these find their way into the interiors of contemporary houses, but they have not been admitted into the reception rooms of the *Orion*. There are no lifebuoys stuck in corners, no white horizontal railings round the staircase well, no anchor lighting fittings. He has not tried to turn her into a ship by making her look like the imitation of a ship.

Having escaped the Scylla of streamlining he steers clear also of the Charybdis of the concrete aesthetic. The large bays and big windows which are so characteristic of reinforced concrete have more obvious advantages on land than at sea. In a ship, not only would they interrupt the framework of girders and plates at 2 ft. 9 in. centres on which the ship is constructed, but present also a considerable source of danger from the heavy seas which the ship encounters. Passengers moreover prefer to have some place where they can take refuge from the elements and escape the sun, light and air which too liberally pervade the rest of their life at sea. Brian O'Rorke has recognized these limitations and has made use of them in his designs. Never has he taken over any of the ready-made solutions of modern architecture. The *Orion* is neither a nautical block of flats, nor a floating sanatorium.

To anyone familiar with O'Rorke's other work, it is hardly necessary to add that nowhere in the decoration of the ship is there the least trace of vulgarity. Nowhere has he descended to seize a cheap effect or score a facile victory. Instead, one is impressed with the reticence of the design

and the sense of quality that pervades all the materials which he handles. He achieves his effects by the simplest of means. A delicate relation of form and colour reverberates throughout the ship. A classic treatment of plan, threading one room on the axis of the next, maintains the continuity of the general scheme. A fine feeling of spaciousness created by vistas running from one room to another, culminates on the horizon at a point miles out beyond the stern. Wherever possible he has arranged for rooms to open directly on to the deck. Sometimes with sliding doors, sometimes with glass partitions which lift up and fold back along the ceiling, he leaves the deck space free to invade the shelter of a reception room, and by allowing one volume to penetrate another, he increases the dimensions of both. This method of externalizing the plan is of great value in the confined space of the ship. It turns the rooms, as it were, inside out, and continuing them on the deck beyond prolongs them right up to the ship's edge.

In the interiors O'Rorke handles his materials with confidence and a rare consideration for their peculiar qualities. The walls of the principal reception rooms are lined with plywood, the matt surface of whose veneers forms a pleasing contrast to the glare and glitter of the sea. Opposite them, concealing the engine casing, are mirrors which reflect the rest of the interior and prevent one from being conscious of a restriction of space. Curtains are used sparingly, as they would flap about in the wind, and swing emetically with the motion of the ship. On the whole, the most successful rooms are in the Tourist accommodation. The architect has been less anxious to provide the passengers with their money's worth and the result is something fresh, full of vitality and delight. Here is the most complete break with the generally accepted ideas of ships' interiors, and here consequently the most hope for the future.

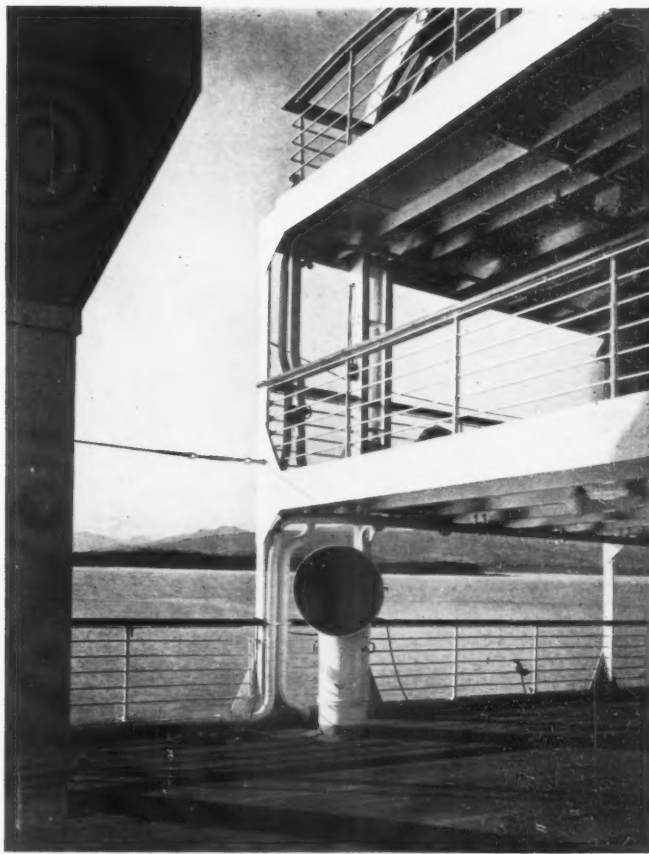


10. Plan of the main First-class accommodation on B Deck. On this deck Brian O'Rorke was given a free hand to break with the more or less traditional arrangement which occurs in the rest of the ship. He has achieved a sense of space by creating vistas both transversely and fore and aft. Looking through the glass doors of the lounge, the view is uninterrupted along the gallery, across the dancing space and

café and out to the sea beyond. One is aware of the continuity which reigns throughout the ship. The deck space has been allowed to invade the interiors, and can be screened off or opened up at will. The after gallery and café also have glass doors which fold back and make them part of the deck. This "exteriorization" of the plan is extremely valuable in the confined space of a ship.



A

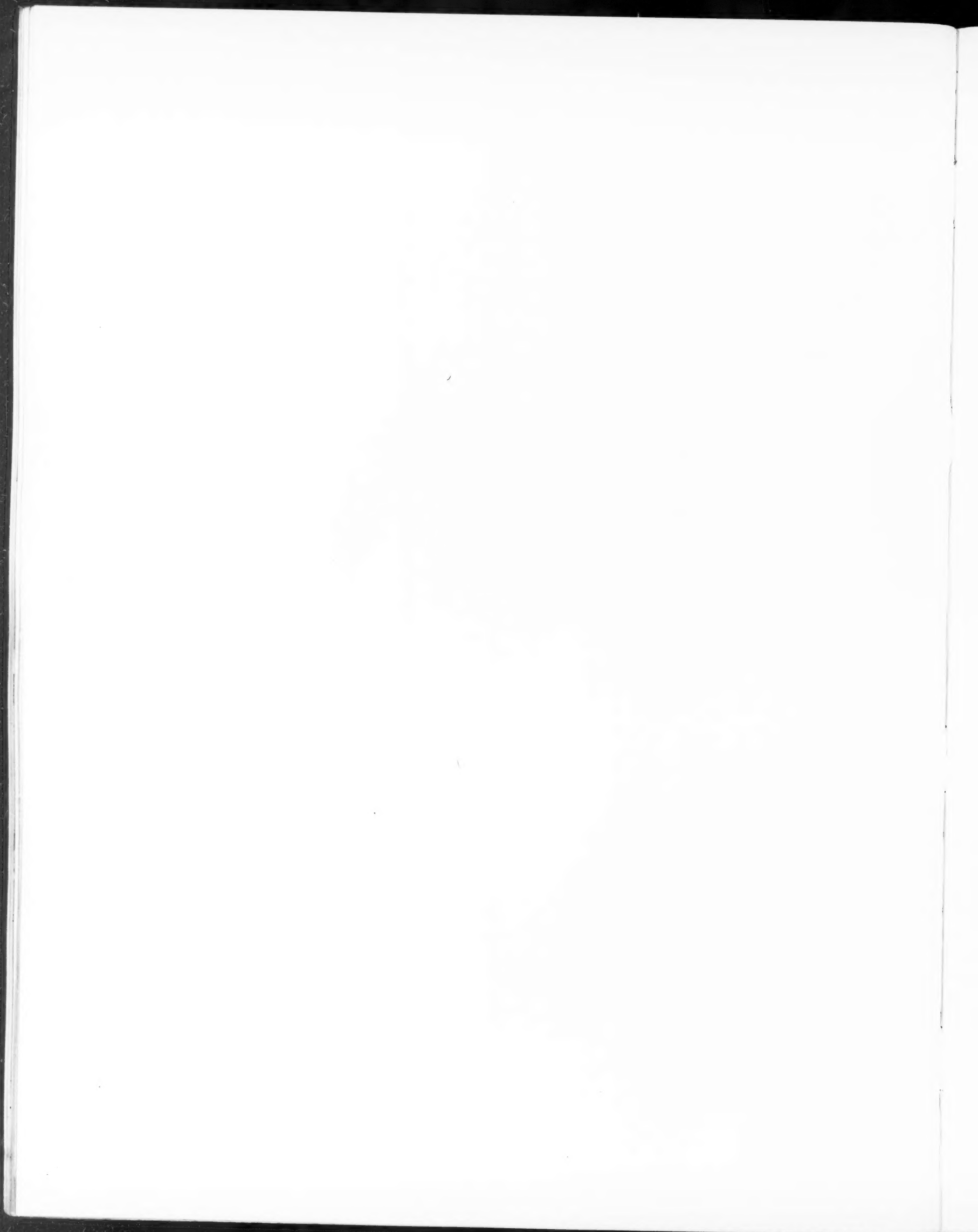


B

A, Looking forward along B deck. On the right are the glass screens, let down to enclose the Ballroom. B, The stern end of the First Class Accommodation, characteristic of the purposeful shapes of the exterior. The superstructure of a ship here looks like a ship.

PLATE iii

October 1935





C

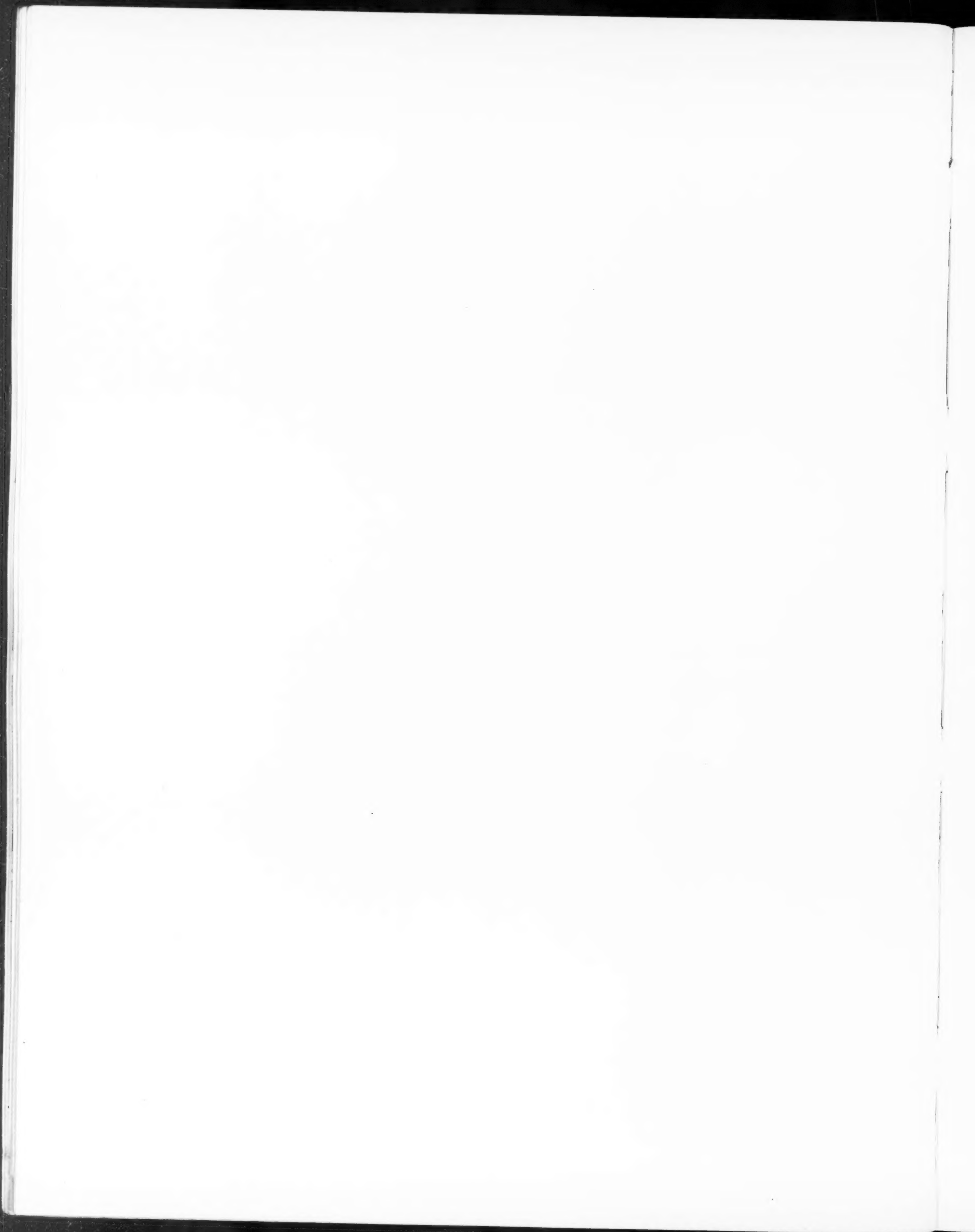
Below decks in the *Orion* it still looks like a ship. C, a view from the after gallery across the Ballroom floor. The glass doors of the gallery have been pushed back to make this room one with the Ballroom. The dancing space has clearly been less "designed" than the interior, and in spite of the white caulked boards of the floor gives the appearance of being a little under-done. The piano-casing appears to have been forgotten altogether. D, the Lounge, the principal room of the ship. An example of the restraint of O'Rourke's design.

PLATE iv

October 1935



D





11



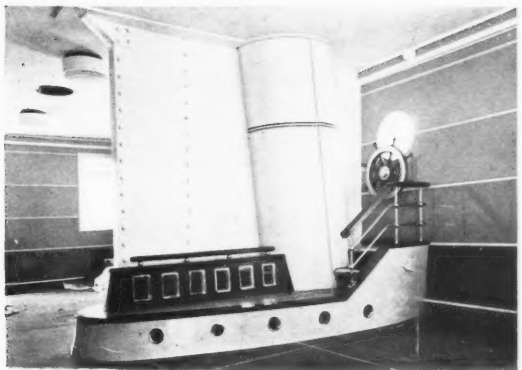
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13



14

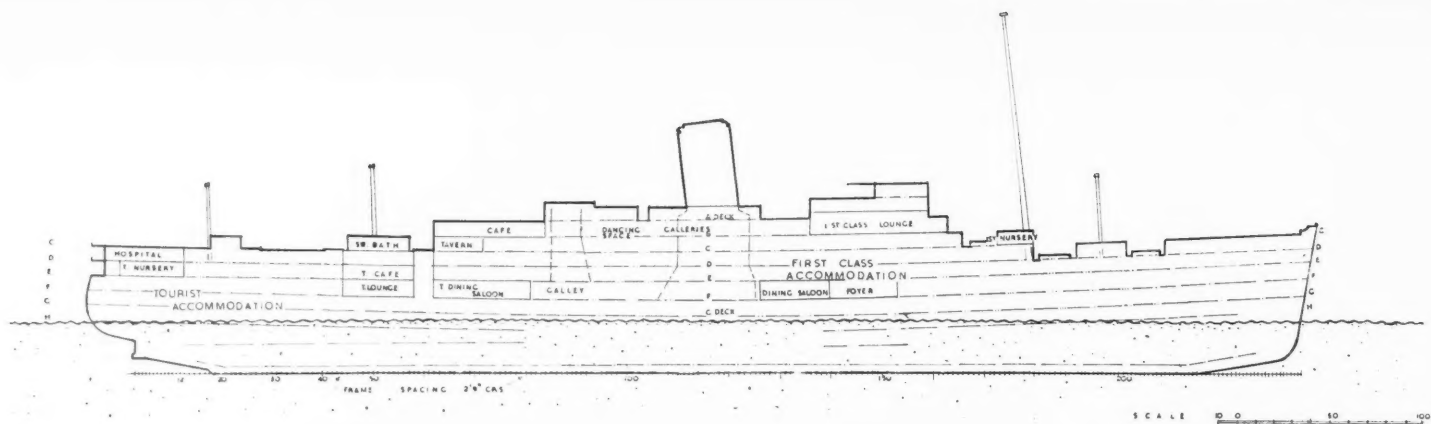


15



16

11, the Tavern, with the Bar on the left overlooking the Swimming Pool. 12, the Library. The colour scheme is fawn and brown. Continuity with the Lounge is maintained by the cherry mahogany panelling. 13, one of the Galleries, with sitting-out space planned on either side of the main access. 14, the Main Staircase. 15, the Nursery; an example of O'Rourke's versatility. The photograph illustrates the amount of space taken up by the mast and its supports and the consequent saving by eliminating unnecessary masts and funnels. The Nursery is fully equipped with a grand slide and two captain's bridges, one on each side of the main mast, both fitted with a steering wheel so as to prevent any tears on the subject of controlling the ship. 16, a further view of the Lounge. The columns are milky-white; the curtains, by Allan Walton, and the carpets, by Marion Dorn, are navy blue with patterns of fawn and cream; the panelling is cherry mahogany. On either side are deep embrasures which give seclusion and privacy.



17



18



19

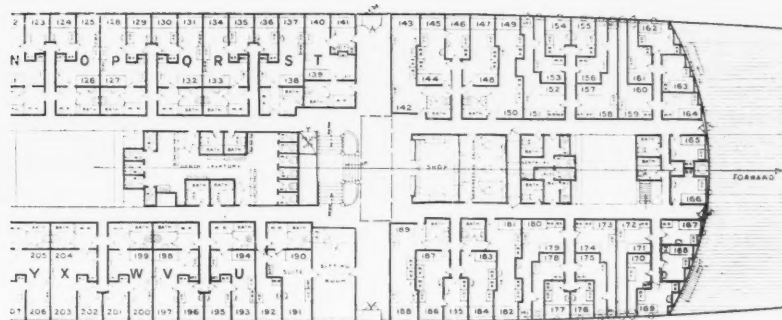


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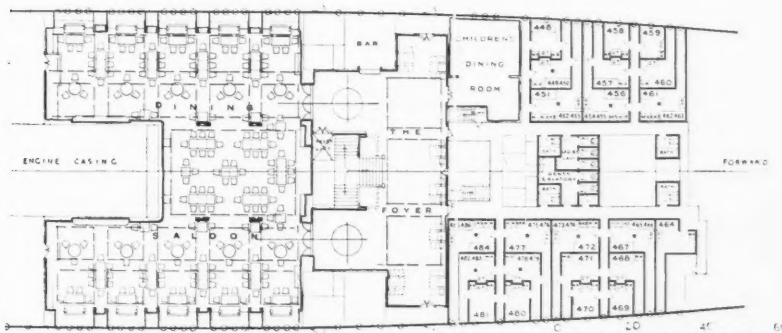
17, a diagrammatic longitudinal section through the *Orion*, showing the disposition of the public rooms. 18, the First-class Dining Saloon. The general effect of this room is sombre, with beige and brown sycamore panelling, powder-blue leather seats, blue and cream curtains. It was decided fairly late on in the design to introduce air-conditioning. The practical advantages of this are indisputable, and it is likely to change very radically the future design of ships. In this particular instance, however, it has made the ceiling unusually low and the decoration scheme is consequently impaired. 19, the Tourist Dining Saloon is perhaps the most successful room in the ship. Less rich than any of the other rooms, it has a rarer atmosphere. The room is mainly green with yellow and light green bands and silver stars. O'Rorke has achieved a charming effect with the most exquisite economy of means. 20, a First-class Cabin. The fittings of the cabins have been the subject of very careful study. Gone are the old brass coat-hangers, the glasses that rattle and the doors that bang. Instead there is a standard chest of drawers, glasses that fix into their holders and doors fitted with stabilizers which keep them in position. Thermos jugs, radiators and running hot and cold water are further



23



21



22



24

luxuries. On the left is a Punkah-Louvre, forced air ventilator. The pipe to the right of the girder serves the sprinkler stop valve. No attempt has been made to conceal these services or to fit them into the scheme of decoration. 21 and 22 are plans of D and F Decks, the former showing typical cabin planning. 23 is the Swimming Bath seen from the Tavern. In the foreground is a hatch cleverly contrived flush with the deck. On either side are the dressing rooms,

and beyond is the Tourist accommodation. This is one of the occasions on which the architect has exceeded his immediate task of designing interiors. Here for the first time, he has begun to control an integral part of the ship. 24, a detail of the Bath, typical of the ingenuity which runs through the whole ship. At either end are a series of fins which trap the water when it surges against them, and prevent it from slopping over.

3 : The Future

As has already been suggested, the *Orion* represents something of a landmark in the evolution of the modern liner. The guiding theme in this development has been the growing importance of the passengers' accommodation. Gradually from the little deck house above the cargo, it has invaded more and more of the ship. The invasion has at last been recognized as a fact and steps have been taken to control it. The significance of the *Orion* is that for the first time a lay architect has collaborated with the naval architect in the design of the passengers' accommodation. Now that he has been let in, there is no doubt, after the success of the Anderson-O'Rorke experiment, that he has come to stay. What is his role to be?

It is evident that he will not content himself with surface decoration. Already, on the *Orion*, the architect has gone far beyond the mere "fitting out" of rooms whose shape and size had already been determined. How far should he attempt to control the design of the rest of the ship? We have seen that nearly a quarter of a century ago, an architect designed a factory and so asserted his capacity to bring order into the sphere of industry. He has now brought order into part of a ship. What limits should be prescribed for his activity in the future?

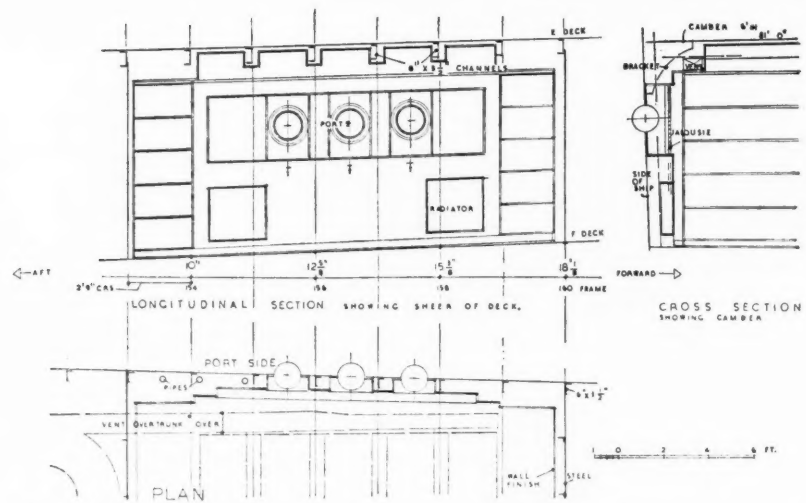
The present method of ship design differs necessarily in detail from one company to another, but in principle it is the same. Every liner is designed to meet the requirements of a particular ocean route. Her success or failure as a financial venture depends upon the nicety to which these exigencies are calculated. Her speed, size, number of passengers and cost are determined by means of a long and complicated equation. Once these factors have been worked out to give the most economical results, the first plans are prepared by the naval architect. These are drawn to 1/32 in. scale and incorporate the latest suggestions of the directors and any improvements which may have been made since the design of the previous vessel. They specify the capacity and speed required from the ship, but allow a considerable amount of latitude in the details of construction and equipment. The plans are put out to tender to about a dozen shipyards, who themselves prepare more detailed schemes which they submit with their estimates. A tender is accepted. The naval architects of the shipyard then carry out tank tests on models of the ship and determine the most satisfactory shape of her hull. Detailed plans of each stage of construction are prepared by them, submitted to the company's naval architects and approved by Lloyd's and the Board of Trade. When the final stages are reached the shipyards send their plans to the decorating firms for them to submit schemes and quote for the "fitting out" of the ship. In the case of the *Orion*, however, a lay architect took charge of the decoration.

This departure from the usual procedure

led to the admirable results which we have noticed. O'Rorke has introduced an element of order and continuity, and the limits at which his restraining hand ceased to operate are clearly distinguishable.

There is, however, something awkward in the juxtaposition of the passengers' accommodation, carefully designed in every detail, and the unarranged but workmanlike distribution of the machinery of the ship. One is conscious of a certain conflict between them. For there are, as it were, two conceptions of order, the "apple-pie" order of the architect and the "ship-shape" order of the liner. Paradoxically enough, it is the "ship-shape" which gains at the expense of the "apple-pie." One prefers the eloquence of ventilators and rails to the reticence of the interiors. The drama of the deck obliterates one's sensibility. For there is something compelling in the primitive and invigorating shapes of the ship, against which the passengers' accommodation seems strangely meaningless and vain. This feeling is not so much a criticism of the architect as a sense of the fatuity of man in contrast to the ardent purpose of the machine—a contrast so dramatically expressed that one is blinded to everything else.

Yet a liner is built up of contradictions. Contradictions between the ship as a form of locomotion and the ship as a piece of architecture; contradictions in the people on board—the passengers who have the best of the ship and do nothing, and the crew who have what is left and do all the work. One part of the ship is designed to go through the water, the other to go through the air. At one stage in her voyage she encounters arctic storms, at another the equatorial sun. And all the time there is the conflict between economy of construction and efficiency of maintenance, between the temporary difficulty of execution and the permanent beauty of the realization, and the thousand and one other contradictions between which a compromise must be found.



25. A ship is first of all a means of locomotion. Every longitudinal surface has a certain shear, and every floor a camber. The drawing illustrates the difficulties of the architect when there is not a single right angle. It not only adds to the complications of setting out, it means that at no two places is the section of the ship the same. Standardization is impossible.

To take a single example. The lifeboats have been slung high so as to leave passengers a clear, uninterrupted view of the sea. The davits which support them, however, have vertical struts which come down well in board, and considerably encumber the deck. The effect of freedom is thus completely lost. It would be quite possible to alter the design of the davits sufficiently to enable them to carry their load, unstrutted. Such a change would be less economical from the point of view of construction, but would add enormously to the utility of the deck. It involves a decision between the rival claims of economy and efficiency, but at the present moment there is no one to make this decision. As we have seen, the different departments add successively to the finished product. The owners, the shipyard and the decorators each make their contribution in turn, with the result



26. the Games Deck. The lifeboats are raised up to allow an uninterrupted view of the sea. But the continuity of the deck is marred by the struts to the davits, which break up the spaciousness of the composition and detract from its usefulness.



27

1890-1900

1910-1920

1930-1940



28

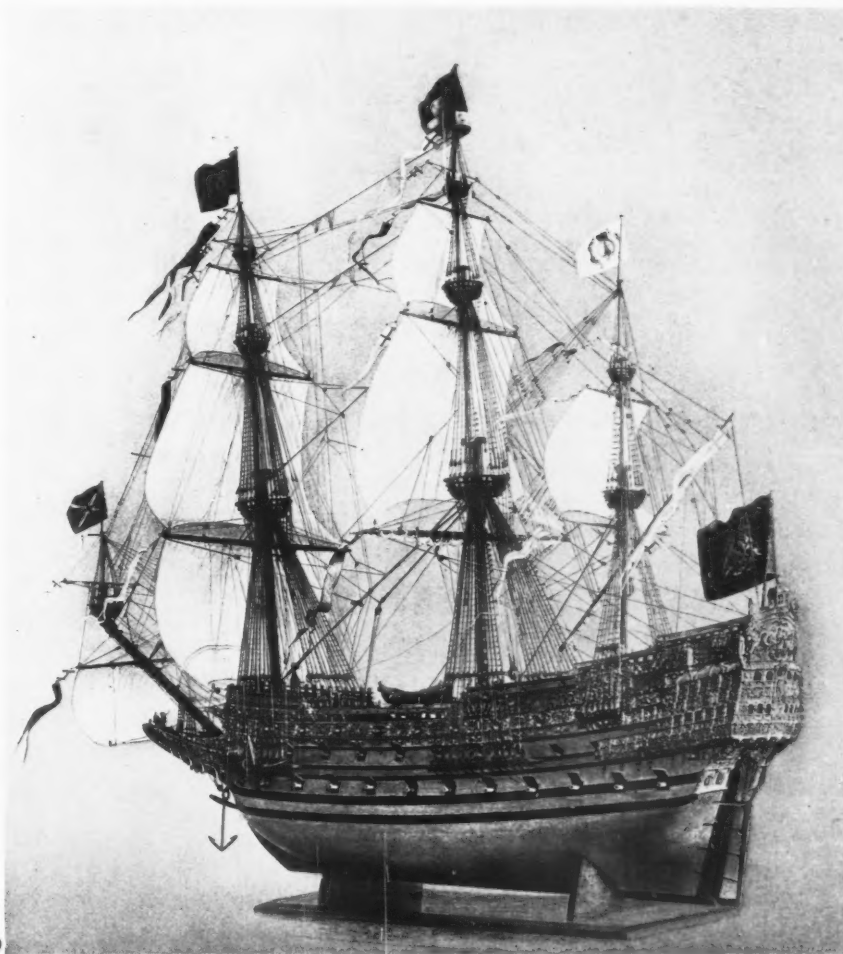
The recent history of ship design, 27, and architecture, 28, offer a striking contrast. For a century the ship designers were ahead. They had achieved a greater freedom from convention and architects were inspired by their efforts. The revolutions in architecture, however, have resulted in a higher synthesis and ships have now lost their supremacy.

that the ship is necessarily the sum of their contributions but not a unity.

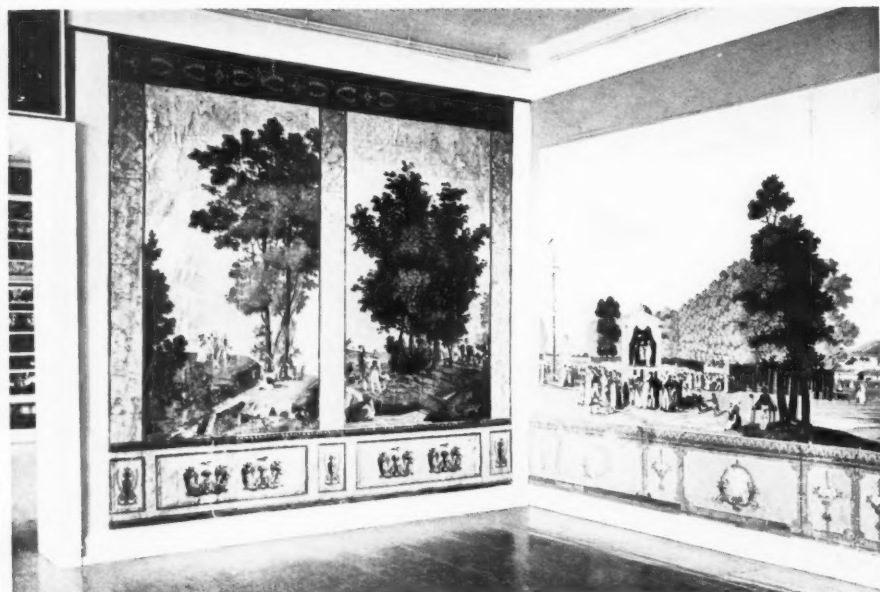
In the design of a building the task of co-ordination and compromise is not easy: in the design of a ship it is extremely difficult. The numbers and complexity of the contradictions are such that a reconciliation would be almost impossible. Yet their complication makes this undertaking all the more urgent and essential. It is not beyond the capacity of man, though he must possess rare and exceptional qualifications. He must be as familiar with mechanical equipment as with naval construction, and at the same time combine a fertile imagination with the most exquisite sensibility. He alone could make that synthesis which would produce the perfect ship. He alone could resolve the contradictions between the interior and the exterior. He alone could form that unity—where nothing is left to chance but everything is controlled by man—because it is intended for the use and for the enjoyment of man.

29, the complete synthesis of the sailing ship emphasizes the absence of unity in the liner. Here all the contradictions have been resolved. There is no conflict between the design of the ship and the design of her accommodation. Exterior and interior form part of a perfect whole. The liner by comparison appears primitive and misshapen. She has a long way to evolve before she attains the same perfection.

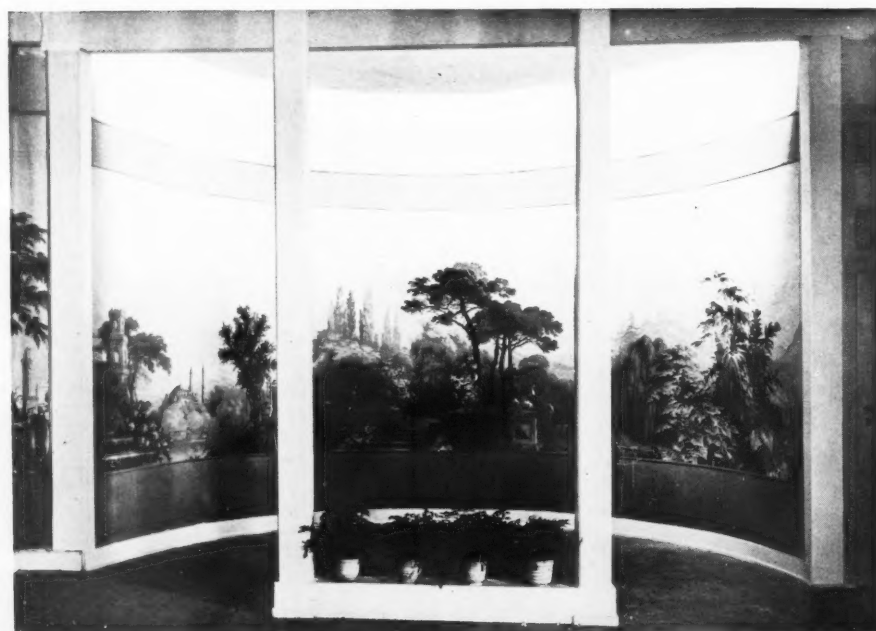
29



THE GERMAN WALLPAPER MUSEUM



2



3

The origin of wallpaper can be traced back to the wall carpets and tapestry to be found in the palaces of the earliest periods of civilization.

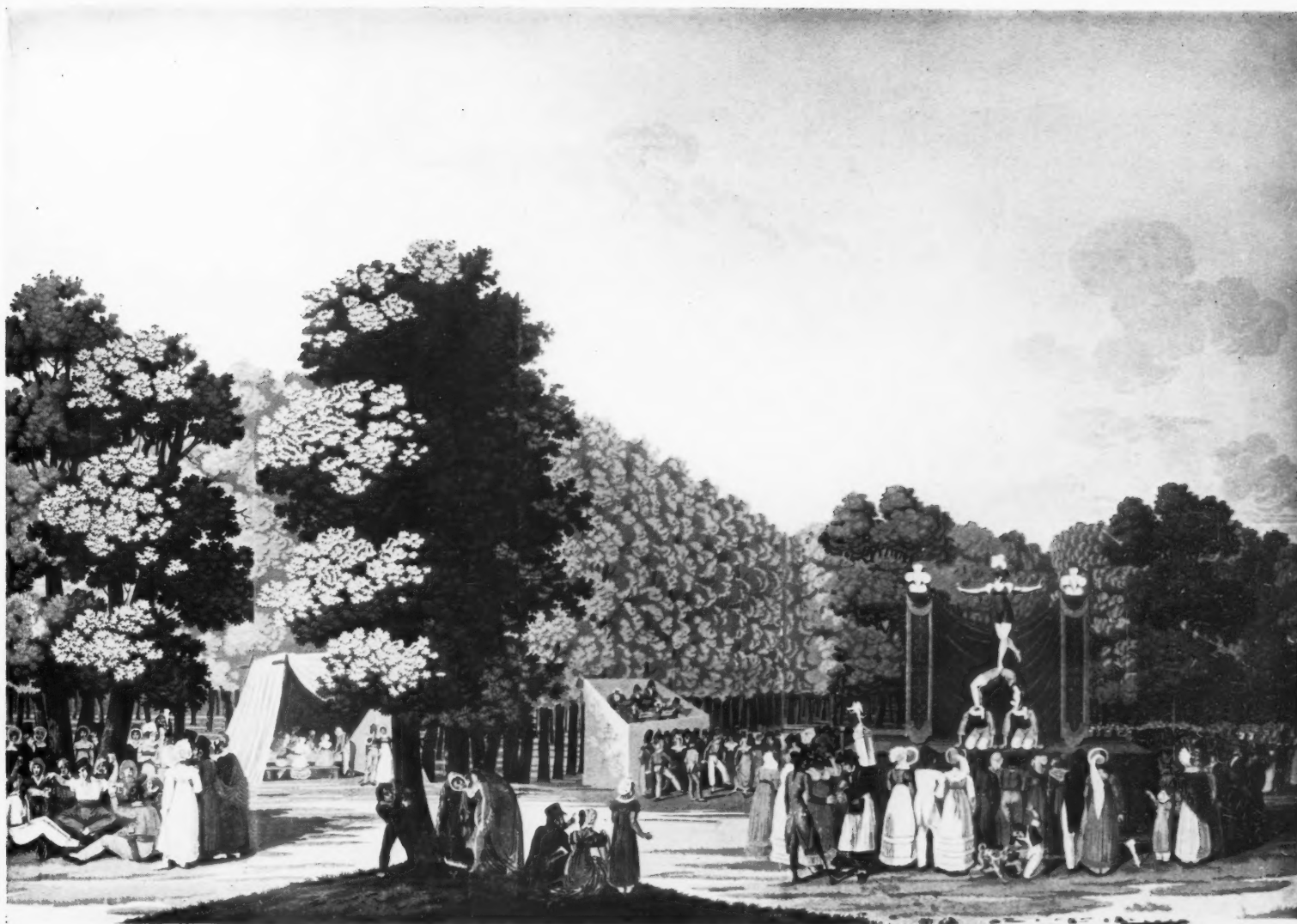
About the sixteenth century, the beginnings of wallpaper are recognizable. Methods of manufacturing were clumsy in those days. Wallpapers were made of leather covered with a layer of silver which was polished: they then received a layer of gold-varnish upon which designs were impressed unless it was found preferable to paint them. Such expensive pieces of workmanship could be afforded only by the rich, whilst the rooms of the bourgeois looked cold and uncomfortable.

The painting of leather coverings had generally taken the place of the impression of designs by the beginning of the eighteenth century. Still, even then wall coverings remained the privilege of the well-to-do classes, until, at the end of the century, oil-cloth gained great popularity.

Goethe related the foundation, in 1750, at Frankfort, of the firm of Nothnagel which manufactured and sold wallpapers. Nothnagel's gift of painting wonderful designs upon oil-cloth coverings aroused the curiosity of the young Goethe who dwells upon the subject in "Dichtung und Wahrheit."

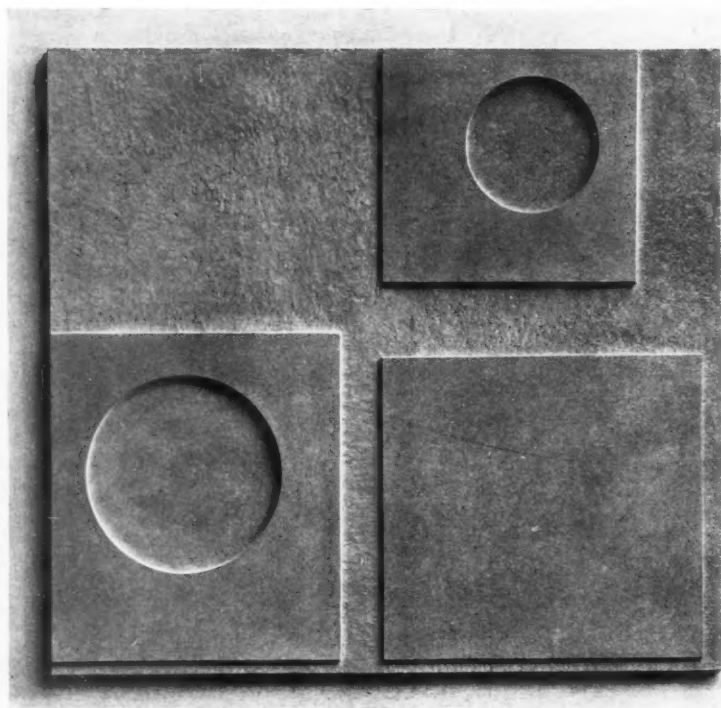
At that time, paper began to make its appearance as a wall covering. The first productions were mere imitations of "Holzmaserung" and "Intarsia," they were followed by hand-printings which at about the beginning of the nineteenth century, especially in France, attained artistic value. A whole century paved the way to those wallpapers of a highly-developed technique, without which so many of our homes are incomplete.

The German Wallpaper Museum at Cassel is probably unique for its exhibition of the artistic development of the wallpaper. Within the wide field of wall and



ceiling coverings, serious art and caricature are to be found. As in any other art, phantasy has played a striking part in inventing new colours and building new forms. Thus, the fashionable production of the "Buchdruck" wallpaper is shown, a cheerful mixture of newspaper articles, book-titles, letters, pictures, etc., of the 'eighties. Other kinds of wallpapers printed in gold and coloured lithographs of women-portraits and girls' heads are exhibited side by side with wallpapers in "Jugendstil" of the end of the nineteenth century. There are also English cretonnes and chintz-papers beautifully coloured.

1. A wall of the Cassel Museum covered with a hand-printed wallpaper by I. Dufour of Paris, illustrating a Paris Festival and a Swiss landscape (1810). 2. Amor and Psyche. Another hand-printed wallpaper by Dufour (1824). 3. Eldorado. Produced in the famous workshop of I. Zuber-Rixheim of Alsace, a firm which specializes in the production of "amusing" wallpapers. 4. Les Fêtes Parisiennes. A hand-printed wallpaper by Dufour (1810).



Carved Relief, 1935.

Ben Nicholson's Carved Reliefs*

By Paul Nash

IN accepting an invitation to write upon the work of Ben Nicholson I had in mind an advantage I may be said to possess over other critics, that of having known Nicholson as a student when we were together at the Slade; in fact, I have a clear recollection of one of his earliest statements which seems to have a bearing on the point of view of this article.

The Slade Life Class, for the most part astride donkey easels, had been absorbed for some time producing their own or the

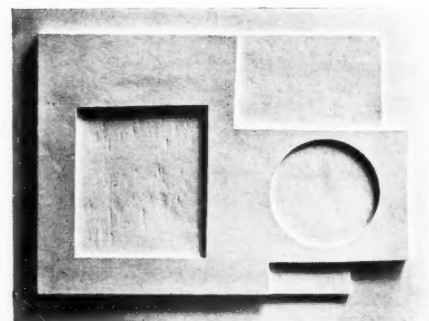
*An exhibition of recent work by Ben Nicholson opened at the Lefevre Galleries on September 26.

Professor's view of the male model—mostly passable imitations of the natural form—when I was shocked to notice that Ben Nicholson was not conforming to the general attitude. Upon a large sheet of paper, on a drawing board of Imperial size set upon a painting easel, he had drawn in heavy pencil a small dark figure, a sort of manikin, bearing no resemblance whatever to the model. It was, of course, simply his personal equivalent for the model, characteristically presented and, I need hardly add, not the kind of equivalent approved of.

Looking across the space of time between that early drawing and his present work,

I am able to trace the development of a significant tendency. Nicholson, more than most of his English contemporaries, has persisted in giving equivalents for what he sees, rather than any form of naturalism or "representation." He is opposed to likeness. There was a brief period when he concerned himself with a kind of portraiture, but I do not believe his sitters cared enough for their equivalents. A more interesting phase, and a better illustration for my argument, occurred when Nicholson painted compositions of jugs. Now, the essence of a jug—you might say—is its capacity, therefore its roundness: particularly at a time when Cézanne reproductions and the Third Dimension were so vividly in the minds of young English painters. But these influences did not seem to touch Nicholson at all. He painted all his jugs flat. Not that he was unable to appreciate the virtue of a round jug but because, against the ellipse of its rim, he preferred to oppose a flat plane. We see many similar flattenings of jugs, *compotiers* and what not in the paintings of Juan Gris and Braque.

To the uninitiated, however, this doctrine of equivalents must have seemed perverse. To them who asked for bread he appeared to offer something very much like a stone. Even at the time when he was presenting quite credible fish, they suspected it could only be in response to a demand for serpents. Nevertheless, it was with a certain disappointment—for, in time, people get used to anything, even a paradox—that the patient spectator saw Nicholson converted from his symbolism of equivalents, lately grown increasingly abstract in form, to the complete abstraction of non-figurative art. Here there seemed not so much as a reference, nothing even equivalent: the picture, if not self-evident was, as it were, utterly self-contained. To my mind, this was the most logical and satisfying step Nicholson had yet made, but it proved to be only a prelude to a far more comprehensive renunciation and the final betrayal of the innocent spectator's trust. Nicholson, considered by the general public as at least an extremely skilful painter, with a very rare colour sense and an almost magical manipulation of patina, abruptly exchanged the medium of oils and canvas for a method

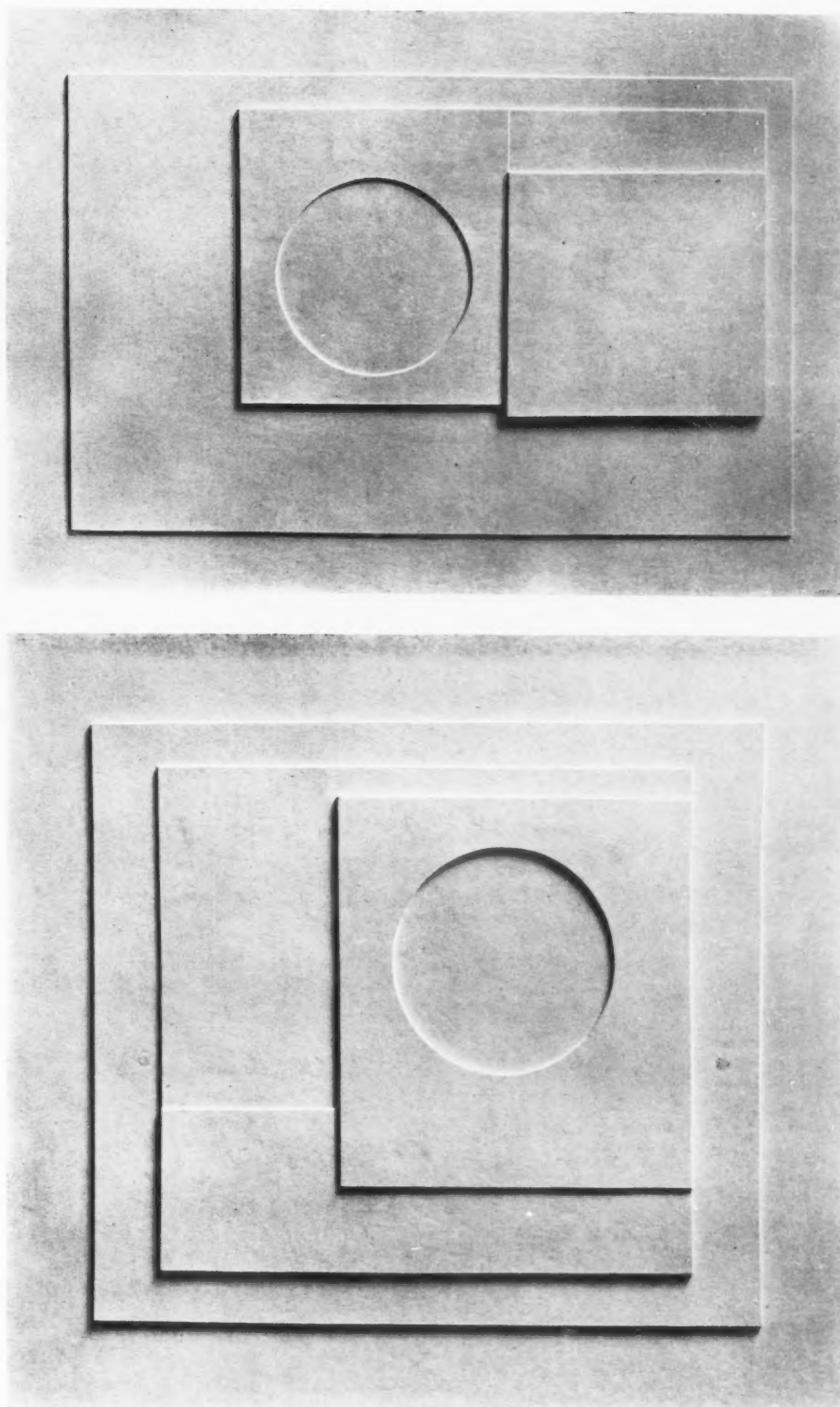


Carved Relief in wood, 1934.

of shallow relief carving upon synthetic board the only colouring of which was an even coating of unrelieved white. It was, so far as our spectator could judge, Nicholson's ultimate and most unfair equivalent. So far as his art is concerned, it should be regarded as the discovery of something like a new world.

This expression "world" now often used rather naïvely by abstractionists to explain their own compositions, obviously means something to Nicholson, and may be used justly by him. If Paul Klee can get so much out of going for a walk with a line, Ben Nicholson clearly has a lot of "fun" digging with his chisel. You must understand that these reliefs are excavated, not built up. Sometimes they are cut out of synthetic board, sometimes out of wood. They are then attached to a backboard and framed and glazed. The frames are simple flat copings which are usually painted in an off-white tone of pink grey, blue-white or lavender-grey. Both frame and glass are very important adjuncts to the presentation of the relief. The process of cutting away is a very delicate one. A fraction of thickness one way or the other makes an incalculable difference. A slight thrust too deep necessitates the lowering of the whole plane, and that which promised the vastness of a landscape in the moon diminishes perhaps to the sad equivalent of Finsbury Circus. But Nicholson is a sure worker as well as a very fast one. Nor does he nod over his seemingly monotonous task. Apparently, his process gives him all of the sculptor's mental and physical stimulus and satisfaction. After all, if you can both make a world and live in it, that should be enough. . . .

Nicholson gauges his progress and, in fact, the progress of the whole movement of abstract art in terms of liberation, expressed most often in qualities of light. "I find," he says, "I judge paintings by the quality of light given off . . . in my own work, it is my only way of judging its achievement or progress." I do not think that needs explanation, except to add that "light" here is meant to convey more than just luminosity. Yet on that score alone these reliefs hold enormous advantage over the painted canvas of illusory planes, although it is very interesting to watch the development of Nicholson's paintings, which he continues to make, alongside the carved reliefs. This naturally brings us to the question of their actual use. It has often been asked "What can be done with these reliefs?" Personally, I find no difficulty in placing such objects in the scheme of things. Surely they are pre-eminently suitable as architectural features in the contemporary room, placed there as pictures or sunk into the wall. Their still design, yet capable of subtle change under the influence of light, their severe lines and simple forms, all sympathize with, and at the same time heighten, the character of the modern theme. We need not claim for them that every one is a masterpiece; in an affair of such delicate nicety of direction and



Two carved reliefs, 1935.

depth, the difference between something and nothing is an ace. The wastes of the desert or the Arctic flocs are either worlds of infinite enchantment or they are wastes. Herein lies the adventure of this art. But

I believe few people, looking at these reproductions alone, will hesitate to acknowledge that this artist knows what he is about and is contributing something valuable to our understanding of beauty.

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1

The aerodrome at Heston was originally intended as a Club and as a base for private owners, and was started as such in 1929. Since then the landing ground has repeatedly been extended, and numerous buildings erected as dictated by the widening scope of the Airport and of its owners, Messrs. Airwork. Today Heston Airport carries more traffic than any other aerodrome in the British Isles except Croydon. The main buildings now in existence at Heston are shown on the layout plan, 5. In addition to all sales, servicing, school and garage requirements, it is now possible to dine, sleep, play squash and service your car. The principal building illustrated, the Workshop Hangar, was completed this summer. It is not only the centre of all aircraft servicing work carried out at this airport, but also serves as the administrative hub of the firm owning it.

A T H E S T O N A I R P O R T

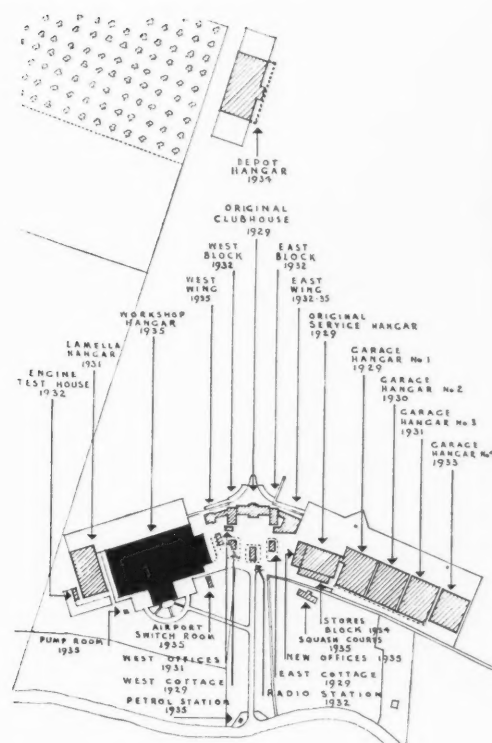


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BRITISH STEELWORK ASSOCIATION

The Workshop Hangar, of which 1 and 2 are upper floor and ground floor plans, covers a total floor area of 60,600 square feet. On the ground floor are the hangar proper, workshops, paintshop, stores, etc. On the upper floor are the administrative offices. The hangar provides 32,450 square feet of unobstructed floor space. The doorway on the aerodrome side has a clear span of 200 feet, the largest in Britain, and is 30 feet high. It is in eight sections mounted on special roller bearings and operated by hand through gearing. Provision has also been made for electrical operation of the doors. Permanent equipment inside the hangar includes overhead cranes and runways, aircraft weighing machines and brake-testing apparatus. The paintshop has a floor area of 3,500 square feet, with door opening 68 feet by 14 feet. It is subdivided by movable screens, so that

spraying can be carried out simultaneously on several units. Alternatively, the shop can accommodate one complete air liner of the general types in use on internal services today. The paintshop has a complete system of artificial ventilation. The hangar is heated by unit heaters so located that, while the whole floor area is unobstructed to a height of 30 ft., warmed air is blown in to create a constant air movement over a predetermined course. During hot weather cool air can be similarly circulated. Elsewhere a low-pressure hot water system is installed. The Workshop Hangar is of steel frame construction. 4 is the side of the building facing the aerodrome, showing the large sliding doors. 3 is a view looking along the track of the doors. 6 is the interior of the hangar with the door-opening in the background.



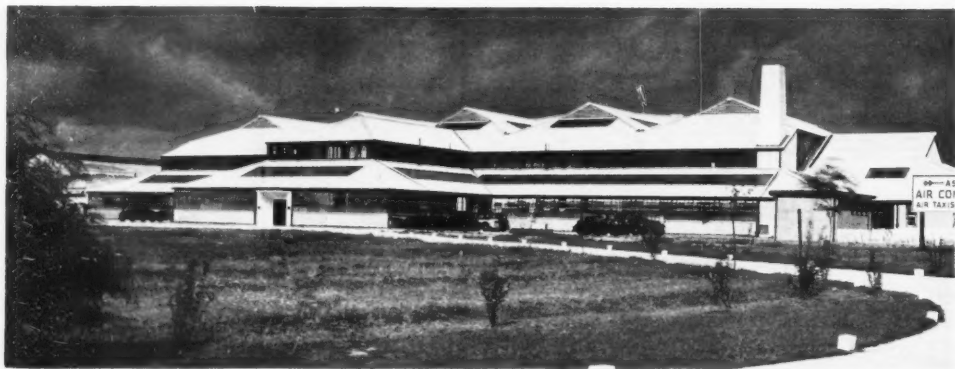
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W O R K A T H E S T O N A I R P O R T



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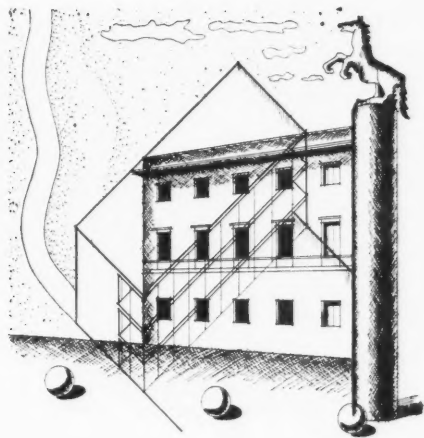
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7 is the exterior of the Workshop Hangar from the south-east. 8 is a typical interior of one of the offices on the first floor of the hangar. Across the aerodrome from the Workshop Hangar (see lay-out plan) is the Depot Hangar, 9, built in 1934. This hangar is 200 ft. long with clear door opening 100 ft. wide at either end. It is side lit by factory glazing above a 4 in. reinforced concrete plinth. The roof is of asbestos and the doors and door spandrel of corrugated iron. No roof glazing was found necessary. As Heston Airport has developed, it has attracted various sales and other commercial organizations connected with aviation, and office and showroom accommodation has consequently been found necessary. The latest building providing this is shown in 10. 11 is a new petrol filling station on the road approach.

Criticism



7. Railway Stations Terminal and Otherwise By Professor C. H. Reilly

READERS will understand, I am sure, without my telling them that all our great terminal stations in London, young and old alike, are today vast and expensive failures with anything good in them largely cluttered up with rubbish. No doubt some of them, like King's Cross and Euston, were fine things when they were first designed. The two great arches of King's Cross still look station-like and rather noble in their simplicity, rising above the modern disreputable accretions in front of them. In this case the hotel and offices were always at the sides: a big broom therefore sweeping up the yard and clearing away the half-timber nonsense and the hideous pre-Pick, pre-Holden tube station in plum-coloured glaze—whenever thought of that stuff deserves a statue in the Chamber of Horrors—could still make this our best terminal. Euston, so good in its grandiose way as Hardwicke planned it, with its impressive if useless Doric gateway and its fine concourse hall, is now all messed up with ill-balanced blocks of hotels and offices, some even reaching out down the platforms, till one needs a guide to find one's way about or the half-crown J. K. Jerome once suggested to bribe an engine-driver to take his train where you want it to go. It must be admitted our grandfathers, although the pioneers of railways, did pretty well for their time. They certainly had more vision than the builders of the present Victoria and Waterloo, our most recent. They are the least decent. Even St. Pancras, suffering as it does from the fashionable architecture of a fashionable architect, is fine enough once you have got under or over or round his hotel.

What, then, are the main ideas behind a great terminal station to guide and stimulate

[NOTE. In this series of articles Professor Reilly is discussing recent buildings, and the degree to which he considers they fulfil the rational principles of contemporary architectural design. It should be said that the articles are aimed not so much to elevate the understanding of the architect as to fan the ardour of the layman, who to-day is sometimes tempted to follow the cross currents of architectural thought.]

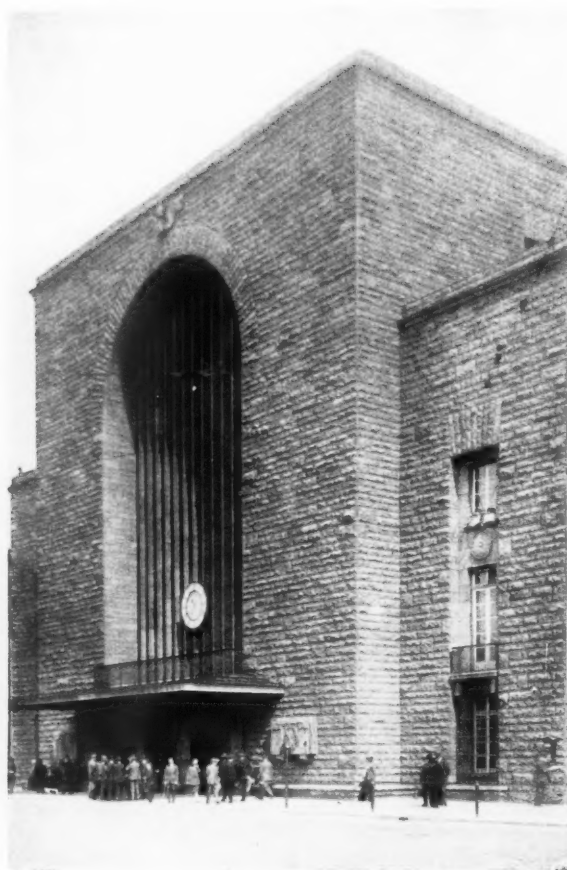
the designers? There are the crowds coming and going it may be great distances on one side, and the trains on the other controlled by the orderly lay-out of their rails. The station is therefore the city's gateway. A city gateway should clearly have great dignity and scale on the city side. When it was an entrance through actual fortifications it generally had. There were then no tiers of bedroom or office windows to mask its purpose and to spoil its simplicity. It had, too, a collecting area in front of it. That is very important. None of our terminals have one of any size or shape. Such should obviously be a fine formal open space on to which the streets of the town should converge with properly planned traffic lines. The taxis and buses, private cars and pedestrians should not all be rushing about at one another in one mad hurly-burly. Where new terminal stations have been built in recent years such as those at Stuttgart, Helsingfors, Florence, Milan and Washington, this is so. It was so in its smaller scale, I suppose, in the original Euston until some director could not resist the pettifogging idea of planting an hotel in front of the main approach so that the users of the hotel have to cross the main stream of traffic to get from one part to another. A great railway station and its approaches, from which the visitor from abroad gets his first view of the metropolis, are or

should be public institutions, over which private individuals with a private outlook should have little if any control. Our railway directors in the immediate past have certainly not been the right people to exercise such control. A little extra money for bedrooms appears under their noses and the main central idea of their chief building is sacrificed. Of course, such a thing is very English and bourgeois, but that is no longer an excuse we accept. Some brewery director has recently discovered that the fine front of Brighton, our only seaside resort of any nobility, is a magnificent field for advertising his stout in neon lights. So it is with our railway directors. A penny in our time and the work of our forefathers and the dignity of our city may go hang. Yet I am sure they are all honest gentlemen and great patriots both on the hearthrug and the platform. The few I know I really like, but for other reasons.

Besides being a great gateway finely placed so that the town seems to spread out before it, the terminal station is or might be a place of resort, especially in the long-delayed but still hoped-for electrical era. We have all, I expect, looked forward to and enjoyed a good dinner at the Gare de Lyon in Paris, but who has ever done such a thing in a London station? Most of the newer American and Continental stations have as the central feature of their



1. the Union Station at Washington, D.C.; D. H. Burnham, architect.



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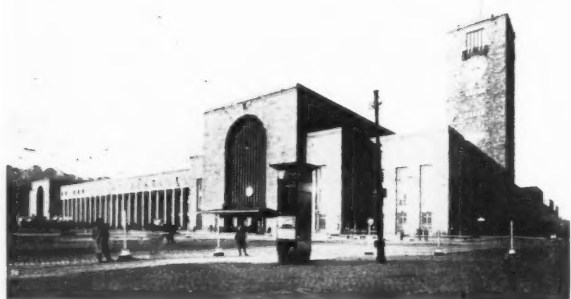
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2, a detail of the entrance and 3, a general view of the Main Station at Stuttgart; Paul Bonatz and F. F. Scholer, architects. 4, King's Cross Station, London; roof by Peter Barlow. 5, Helsingfors Station; Eliel Saarinen, architect. 6, St. Pancras Station, London, interior. 7, Sudbury Town Underground Station; Adams, Holden and Pearson, architects. 8, Enfield West Underground Station, exterior and 9, the booking hall; Adams, Holden and Pearson and C. H. James, architects. 10, Cockfosters Underground Station, the platforms at night; Adams, Holden and Pearson, architects. 11, Grand Central Terminus, New York, the main concourse; Warren and Wetmore, architects. 12, Ramsgate Station; Marcell Fry and Barton, architects.

plan a great concourse hall with or without big waiting halls, each with its train indicator. We have no concourse hall of any shape in our newer terminals like Victoria or Waterloo (though Hardwicke first thought of such a thing at Euston), but just a left-over space of no particular shape at the end of the platforms. Our waiting halls are dingy caverns though we are careful and perhaps wise under the circumstances to divide the sexes and even the classes of those who are brave enough to venture into them. These might be a suite of properly lit and ventilated apartments leading to the dining halls and refreshment rooms, and the whole light, airy and gay, if they were not poked away under other buildings as they mostly are. These other buildings are generally

the offices of the railway company which, except for that of the station-master and of a few officials, should not and need not be intruded into the public part of the station at all. The offices, however, to which the public have occasionally to go, like the station-master's, are, I notice, generally hidden away behind a lavatory and down a long platform. Clearly there is no planning, no clarity of thought anywhere in the architectural sense. The engineer brings his lines in on one side with the utmost precision, but after that does not apparently care a rap and, unfortunately, in most of our railways the railway architect is little more than a clerk in his office. The great exception to this is Underground railways, with the excellent new

stations we all know. If our main-line railways had had similar directors and architects we might have had equally clear logical stations with their ingress and egress to the town properly planned and giving character and distinction to the exteriors, and the accommodation for the public grouped in some simple and straightforward way round a great concourse hall. Lining this hall might be all sorts of shops and service rooms from which the directors could get their extra pennies in rent without destroying any main idea. Such a hall from its mere size and shape could be great architecture. It need not be turned into an imitation of the tepidarium of a Roman *Thermae*, as at the Pennsylvania station, New York, or into anything strange or bizarre.



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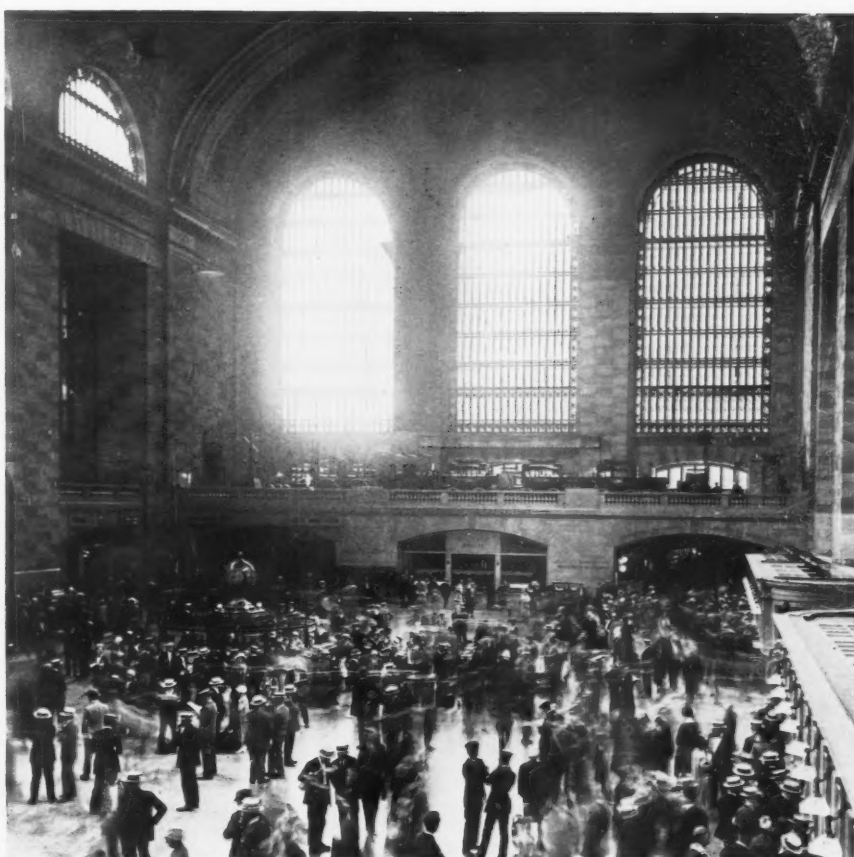
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Such ideas merely conflict and confuse. It should be fine enough in itself. The Stuttgart one with its flat ceiling of heavy beams emphasizing its great length is the best I know. But that station is the best in every way. Compare its massive simple entrance to the curly gables and nonsense of Victoria Station; yet they are practically contemporary buildings. This Stuttgart one, by Paul Bonatz and F. F. Scholer, was the result of a competition in 1911; ours never are. The long lines of its simple, capless colonnade are its one concession to architecture in the old sense of the term, yet they certainly give it a public building air and make it face up with dignity to the square in front. Personally I find it very worrying that we should be beaten hands down in this way

by a German provincial town. My only consolation is in Charles Holden's new suburban and Underground stations. These, with their straightforward arrangements, their simple, clear-cut shapes, their concrete platform shelters in place of the Swiss chalet fringes we have lived with so long that we had come to think them indispensable, are our saving. They show we could build stations as well as anyone if our directors were knowledgeable folk like Mr. Frank Pick and chose architects who not only could do their job but, while appreciating the work of the railway engineers, could stand up to them. Years ago Mr. Maxwell Fry and Mr. Barton, two old Liverpool men, with the help of the company's architect, proved this in the

new Southern Railway stations at Ramsgate and Broadstairs. Apart from these and the new Underground stations and parts of Euston and King's Cross, the great glass roofs of St. Pancras, the York station, and Lime Street, Liverpool, the two latter enhanced by being on a curve, and Dobson's noble arcade at Newcastle (the last time I saw this it was disfigured with a giant picture of a baby sucking a bottle), I can think of no railway stations in this country worth a moment's consideration. The greatest jokes I have met are two Southern Railway ones, a nineteenth-century one at Lewes, all urns and tall chimney stacks in white and pink brick, and the other a twentieth-century one in red brick and terra-cotta at Bexhill.

A New Humanism

By Herbert Read

THE NEW VISION. From Materials to Architecture. By L. Moholy-Nagy. Translated by Daphne M. Hoffmann. New York: Brewer, Warren & Putnam, Inc. Price 22s. 6d. net.

BASED on lectures which he gave at the Bauhaus between 1923 and 1928, this book of Professor Moholy-Nagy's was originally published in Germany several years ago. The present excellent translation by Miss Daphne Hoffmann appeared a year or two ago in New York, but no English publisher has yet had sufficient enterprise to issue an edition here. Since, however, the esteemed author has now taken up his residence among us, it is desirable that his book should become better known. For it is an extremely important book—one of the very few statements which are essential for an understanding of the modern movement in architecture and the plastic arts generally. It is a study of the basic relationships which subsist between man as a sensitive animal and the materials he uses in construction. More than once Professor Moholy-Nagy uses the word "biological," and it expresses the originality of his approach to these problems. The individual is for him not an abstraction, but an organism with five senses, all crying for development, and art will only be secure if it is a function of the whole organism. The present system of production destroys this wholeness by creating a monster with a specialized calling, a man with perhaps one beautiful muscle on an otherwise wretched body. The general health suffers. There is no integrity in the individual, and therefore no wholeness in art. For health, for beauty, we need the whole man, harmoniously developed. Here in the attitude of Moholy-Nagy we see the idealism, the almost moral fervour, with which Gropius inspired the whole Bauhaus movement. It is the most wrongful distortion of the facts to make out of this movement, the most fertile movement of modern times, a heartless and inhuman functionalism. Gropius, Moholy-Nagy, Breuer—these men are the prophets of a new humanism.

Germany has rejected this new humanism, and though the label "cultural bolshevism" is only justified if bolshevism implies a constructive and not a destructive movement, there is nevertheless no doubt that the programme of the modern movement in art and architecture requires social changes inconsistent with the present structure of industry. It is merely childish to imagine that one can change the plastic features of our environment without at the

same time changing the underlying structure. The disease is constitutional, and of long standing. Moholy-Nagy suggests that the injuries worked by a technical civilisation can be combated on two fronts:

1. By the purposive observation and the rational safeguarding of the organic, biologically conditioned functions (science, education, politics).

2. By means of the *constructive* carrying forward of our over-scientific culture—since there is no turning backward.

Partial solutions cannot be commended: partial rebellion is only evidence of the monstrous pressure, a symptom. "Only the person who understands himself, and co-operates with others in a far-reaching programme of common action, can make his efforts count. Material motives may well provide the occasion for an uprising, for revolution, but they are never the deciding cause." This makes the moral basis of the Bauhaus attitude clear enough: *L'esprit d'abord!* "The revolutionist will always remain conscious that the class struggle is, in the last analysis, not about capital, nor the means of production, but it actually concerns the right of the individual to a satisfying occupation, work that meets the inner needs, a normal way of life and a real release of human powers."

The problem is primarily educational, and

this is strictly a book about educational methods. But the outward conditions for the realization of the necessary reforms must be guaranteed. "At this point the educational problem merges into the political, and is perceptible as such in so far as man goes into actual life and must make his adjustment to the existing order." It was necessary to make so much very clear—necessary and courageous.

For the task of education we need:

1. Actual life examples of strong-minded people, leading others onward;

2. An integration of intellectual achievements in politics, science, art, in all the realms of human activity;

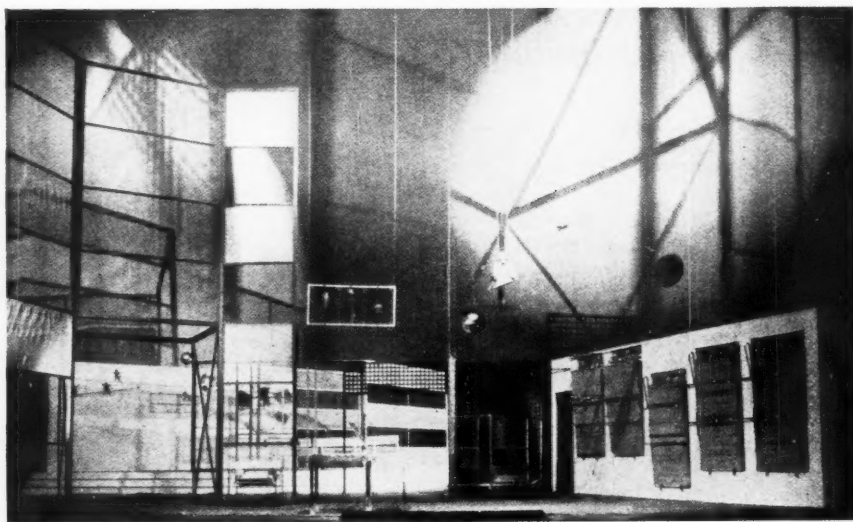
3. Centres of practical education.

All those needs the Bauhaus was providing, but its activities converged on the provision of practical education. Manual training was the key to the development of individual wholeness. But the manual training was directed to the requirements of the processes of production in our technical age, and in that way differentiated itself from the reactionary arts and crafts movement, which was right in spirit but wrong in method. Clarity, conciseness and precision were the qualities to be attained—the fusion of these into a single meaning. Such was the aim of the Bauhaus training and experiment, and "out of the welter of rejection and approval, of demand and intuition the principle implicit throughout our technical age slowly crystallized:

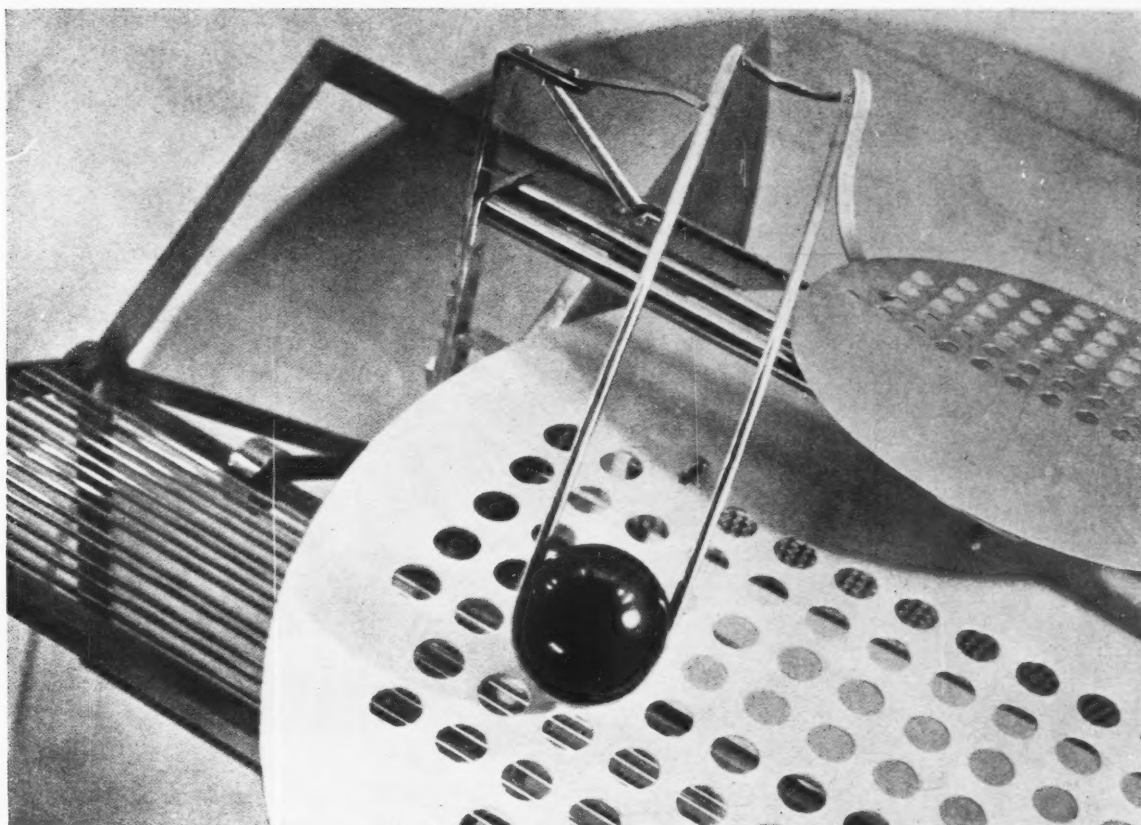
not the single piece of work, nor the individual highest attainment, shall be emphasized, but the creation of the commonly usable type, the development of the "standard."

To attain this goal, scattered individual efforts proved insufficient: the Bauhaus was the co-operative solution.

The policy of the Bauhaus in general has been described by Professor Gropius himself in his recently published book,



Stage set (designed for the "Tales of Hoffmann," State Opera, Berlin): Moholy-Nagy, 1928. From "The New Vision."



Detail of stage lighting device (set up by Stefan Sebök, engineer, and executed by the Theatre Department of the A.E.G.): Moholy-Nagy, 1922-1930. From "The New Vision."

reviewed in the August number of this magazine. The Bauhaus education, which is the subject of Moholy-Nagy's book, is only, of course, part of the complete curriculum. But it was a very important part, providing that basic sensory training which is the foundation of the new biological or humanistic attitude. The subject is divided into three stages: Material, Volume (sculpture), and Space (architecture), and these stages are progressive. It is perhaps unnecessary to remark that the author has the most lively awareness of the various developments of modern art, for he himself has made a vital contribution to them, and as painter, typographer, photographer, stage-designer and architect is one of the most creative intelligences of our time.

The author's treatment of the subject which more particularly concerns the readers of this journal may perhaps be best indicated by a few of his forceful aphorisms:

Architecture will be brought to its fullest realization only when the deepest knowledge of human life as a total phenomenon in the biological whole is available. One of its most important components is the ordering of man in space, making space comprehensible, and taking architecture as arrangement of universal space.

The root of architecture lies in the mastery of the problem of space, the practical development lies in the problem of construction.

Building material is only an auxiliary, in

so far as it can be used as carrier of space-creating and space-dividing relationships. The principal means of creation is always the space alone, from whose laws the treatment has to proceed in all respects.

A Royal Scapegoat

GEORGE IV. By Roger Fulford. London: Duckworth. Price 9s. net.

IT is a remarkable and happy fact that the English Monarchy, in the course of nearly a thousand years, has numbered among its representatives so few who could by continental standards be adjudged thorough blackguards. Of foolish kings, selfish kings, mean kings and dotty kings we have had our full share, but when we come to compare the few whom, from our schooldays, we have been taught to regard as "Bad Things," with their European prototypes we find that none can be promoted from double-figures in the rating of royal Public Enemies. Our most treasured exhibit, the notorious John, sinks almost to the petty larceny level when compared with the Bombas, the Pedros, and the Ivans in the continental gallery of tyrants and who can doubt that the wickedness of Richard III owes more to Shakespeare than to fact?

In the Victorian era this want of a really satisfactory royal scapegoat was acutely felt, for how, without some murky contrast, preferably not too far removed in time, could the virtues of the reigning sovereign be made fully to shine out in all their glory? Alas, the choice was all too easy, sandwiched between a righteous father and a niece who was rapidly becoming a

semi-divine symbol of all those virtues which her subjects had come to regard as peculiarly British, George the Fourth's candidature was unlikely to be opposed. His great-great-grandfather, George the First, whose life from the moment of his unfortunate marriage until he finally expired, shrieking, in his coach fails to reveal one redeeming feature, unfortunately occupied a semi-sacred position as the man who had made England safe for Protestantism, while that scarcely more tolerable character his son, the hero of Dettingen, could not be denied the one merit of physical courage, and so the lot fell on George the Fourth, a man whose virtues were unlikely to appeal to the Victorians and whose vices were those that they particularly deprecated. That, both in private and in public life, he was far from being the most praiseworthy of monarchs few will deny, but if, instead of judging him by the standards of his father and his successors, one takes the trouble to compare him with his crowned contemporaries in what a different light does he appear!

Seldom has the spectacle of the assembled crowned heads of Europe been so uniformly depressing as in the period immediately following the Napoleonic wars. In Paris the treacherous and porcine Louis the Eighteenth is once more on the throne of St. Louis. Against the classic revival background of St. Petersburg the sly and self-righteous Alexander is indulging in an orgy of mystical enthusiasm in the evangelical, but capacious, bosom of Madame de Krudener, and in Berlin that ineffectual and ridiculous monarch, Frederick William the Third, has completely succumbed to the Hohenzollern weakness for metaphysical speculation com-

bined with strong doses of Protestant theology, while away in Madrid, through the everlasting royal cigar smoke, the displeasing features of Ferdinand the Second are clearly visible as he sits signing death warrants on the Communion table. Hesse-Cassel is happily restored to a family chiefly remarkable for the regularity with which it produced a series of military sadists who cleverly combined the exercise of their peculiar talents with a little polite usury, both, needless to say, at the expense of their unfortunate subjects. In Naples the wretched inhabitants are privileged to witness the edifying spectacle of their sovereign regaling himself, in the intervals of his tireless persecution of all the most intelligent of his subjects, with gargantuan feasts of Bologna sausage in the company of a few boon companions chosen from among the most notorious *lazzaroni* from the worst slums of the town, and further north, in Modena, the eccentricities of a capricious tyrant (a d'Este not a Borgia as stated by Mr. Fulford) are to be immortalized in the pages of *La Chartreuse de Parme*.

If only the Regent's biographers, instead of equipping themselves with blinkers that forced them to concentrate their gaze on Balmoral, had taken a glance at this gallery of royal rogues we should have been spared both the diatribes and the whitewashings (of which the latter are by far the more stupid as George the Fourth is a character on whom whitewash simply will not "take") and should not have had to wait so long for an adequate biography of this complex and remarkable character.



George IV wearing a coat of his own design. From "George the Fourth."



Betteshanger Colliery Baths: C. G. Kemp, architect. From "The Miners' Welfare Fund, 1934."

Mr. Fulford deserves our gratitude for having at last accomplished this all too frequently attempted task. Unlike so many writers he has not allowed himself to be goaded by attacks of the "Four Georges" description into assum-

ing for his hero virtues that were never his, but while fully admitting his many deficiencies draws attention to those good qualities to which he could lay some claim and which Thackeray and others managed carefully to overlook.

Especially admirable is the author's treatment of George the Fourth's rare excursions into the uncongenial realm of politics, particularly in dealing with that subject, on which former historians have been, frequently one fears wilfully, misleading, namely, his alleged betrayal of the Whigs. Moreover, we are spared the usual lengthy and unprofitable retelling of the story of that disastrous marriage and divorce the whole tale of which, in so far as it has a bearing on his relations with his daughter, has been so admirably and so exhaustively dealt with by Miss Dormer Creston. Instead, Mr. Fulford has occupied himself with the far more profitable task of reminding us how greatly we are indebted to the Regent's capricious but cultivated taste for many of the artistic and architectural amenities of London today. If any there be who still concur in Sir Reginald Blomfield's memorable expression of opinion, "Nothing good ever came out of the Regency," one can only recommend to them a thorough reading of this book in conjunction with Mr. Summerson's recent work on Nash. Whether or no Mr. Fulford has fully captured and portrayed the elusive character of the fourth George the reader must decide for himself: personally, I feel that there are few historical figures whose personality is so hard to reconstruct, lacking any personal recollection. His greatest quality was the most elusive and that amazing charm is now forever dead, and all that remains are the remnants of that astounding wardrobe, "a lace handkerchief prodigiously scented and one of Truffitt's best nutty brown wigs." To realize how potent even these poor relics may be, one must go to the Familie Museum at Herrenhusen. There, among the uniforms and swaddling clothes of dead and gone *Fürstlichkeiten* the custodian, once a body servant to the last Queen of Hanover, will show one a long pale blue silk surtout and a ridiculous velvet travelling cap that *Seiner Königliche Majestät Georg IV, König von England und Hannover* wore the day that he arrived in

Hanover for his coronation, and the awe and reverence in the old gentleman's voice is a last echoing tribute to the devotion that he once inspired in the hearts of subjects among whom he spent a bare three weeks more than a hundred years ago.

OSBERT LANCASTER.

Light in the Black Country

THE MINERS' WELFARE FUND, 1934: THIRTEENTH ANNUAL REPORT OF THE MINERS' WELFARE COMMITTEE. London: H.M. Stationery Office. Price 1s. 6d. net.

JUDGE a country by its official architecture. Examples of the cultivated taste of a cosmopolitan intelligentsia are almost valueless as criteria of national standards of design. The private intelligence, though responsible for many innovations, cannot sustain them. Even the commercial intelligence, as patron the modern counterpart of the pre-industrial aristocracy, adopting new ideas as it does more because of their newness (and therefore enhanced competitive value) than because of their intrinsic merit, will not sustain them. But when examples of a sane contemporary architecture issue from a semi-official bureaucratic body, that is a hopeful sign that new ideas have taken root where their influence and example can prepare for the innovation or revolutionary stage to give way to assimilation as a national tradition.

The Miners' Welfare Committee, who have fostered within recent years a series of buildings in their pithead baths that any community could be proud of—and that most communities but our own *would* be proud of—is not strictly a Government department; but it is sufficiently of official constitution for the precedent it sets to be valuable in this way, and significant. The most important aspect of the architectural merit of the buildings, which is well brought out in the Committee's annual report, is that their architectural nature is based strictly on practical considerations: convenience, price and accommodation possible at the price are the terms in which the Committee's achievements are discussed. Not that design as design is ignored—the sociological and psychological value of good design and good workmanship is, on the contrary, specifically emphasized—but modern design appeals to the minds of the Committee as satisfying practical needs, and is not arbitrarily imposed. The new ideas have taken root in conditions thoroughly conducive to growth in a healthy direction.

All the buildings, completed and projected, illustrated in this report are not of good design: indeed, it is quite remarkable how greatly the standard varies. A few of them are vilely modernistic; some are just old; the best are those designed by Mr. Kemp and Mr. Saise. The Committee and the chief architect, Mr. Forshaw, are to be congratulated. That their achievements are not widely known to the public may be due to inaccessibility; the public never has a chance of seeing the buildings. However, that such a body should be quietly continuing its excellent work, not demanding public acclamation, is, as we have suggested, a small but hopeful sign that architecture in this country will soon be past its exhibitionist or cultural kindergarten stage. Then we may build civilized streets and useful things like that.

J. M. R.



Sherwood Pithead Baths and Swimming Baths, Nottinghamshire; A. J. Saise, architect. A view taken outside the baths entrance, looking across the forecourt towards the canteen. From "The Miners' Welfare Fund, 1934." Reproduced by permission of H.M. Stationery Office.

The English Countryside—Dodo or Phoenix?

ENGLISH COUNTRY LIFE IN THE EIGHTEENTH CENTURY. By Rosamund Bayne-Powell. London: John Murray. Price 10s. 6d. net.

"... It may be that at the end of another century the beauty of England will be like the Dodo, a thing to read about, and to see in museums and picture galleries."

WITH these words Mrs. Bayne-Powell ends her study of the countryside in the eighteenth century. It is a sad thought, if it is true, but lest one should take

her words too much to heart, she has herself provided an antidote earlier in the book, when she affirms, quite accurately, that "the destruction of beauty was a thing which the eighteenth century regarded with as much equanimity as the twentieth." Quite accurately? No, not quite, since she does not seem to appreciate the reasons for the destruction in the eighteenth century of things which she considers beautiful. She only grieves "to think of the beautiful avenues, the ancient yews, and flower beds, that were sacrificed to this new mania for landscape." Yet the sacrifices of the eighteenth century were necessary for the establishment of that beauty which the twen-

tieth century, in its turn, is bent on destroying, and thus unconsciously she provides us with a basis for the hope that the beauty of England is like, not the Dodo, but the Phoenix, to be constantly re-born out of the ashes of its former self.

The expression of such opinions, however, is only a minor purpose of the author. Mrs. Bayne-Powell has set out to give a picture of country life—it is surprising that it has never been attempted before—in the eighteenth century, the last period when rural England was more important, as regards population at least, than urban England. She has produced a book the usefulness of which may be gauged by the number of suggestions the reader interested in country life from almost any one of its numerous aspects will wish to follow up for himself. The subject matter ranges easily from the condition of agriculture to the good things consumed at a country house dinner, from the duties of the village waywarden to the state of the churches, and from the condition of the labourers' cottages to the joys of hunting and the superstitions of the villagers. All this the author does with such ease that the reader is left wanting not less, but more. Her method is to allow her sources to speak for themselves wherever possible, while she modestly retires into the background. In this way Young and Marshall give us their observations on agriculture, William Jones and James Woodforde tell us how the country parson spent his days, and Crabbe describes the workhouse. Quotations from letters, diaries and novels of the period are frequent, so that one is continually allowed to look at the subject as though through contemporary eyes. Occasionally the author's retirement is to be regretted, since there are quotations, especially those referring to prices, which might have been given more point by further analysis.

There are one or two errors of detail, which one hopes may be corrected in a future edition. If a reference to the nineteenth-century agricultural policy of "three acres and a cow" is necessary, its author was Jesse Collings and not Joseph Chamberlain. Also Celia Fiennes surely did not travel alone when she made her famous journey *Through England on a Side-saddle*.

The book is thoroughly readable, and is attractively illustrated with reproductions of contemporary drawings.

W. A. EDEN.

The Theatre—Dead or Alive

STAGE LIGHTING, PRINCIPLES AND PRACTICE. By C. Harold Ridge and F. S. Aldred. London: Pitman. Price 7s. 6d. net.

"One often hears sweeping generalizations about the state of the theatre in this country, the most frequent being that it is in a deplorable condition. I deny it. The theatre, *per se*, is well able to hold its own with any country; the trouble is the attitude of the public towards the theatre."

So writes Mr. Herbert M. Prentice, of the Birmingham Repertory Theatre, in his introduction to this book by Mr. Harold Ridge.

This is a good beginning—and were it not so difficult for Mr. Prentice or anyone else to go on further and at the same time to remain logical, to remain cheery and intelligent, and yet speak the truth when writing of the theatre and all its vexed questions, one would applaud to the very echo.

It is grand to deny that the English quarter

of our House is in a deplorable condition: and it is also the first thing one wants to do and does. After which, a pause and a little thought.

The condition of the theatre is "not deplorable" in England, says the writer—but, he adds, the public is not "theatre minded"—it thinks of theatre as "something trivial instead of something vital." This is well said, too—but now again pause for a little thought.

If the public is not theatre-minded, and does not support the theatre "with the same thoroughness and consistency that characterize theatre-going abroad," then the whole *raison d'être* of theatre is lacking in England—hence it *must* be in a deplorable condition. If we took no "thorough or consistent" thought for our racing and its horses and jockeys, our studs would be in a deplorable condition. If half the nation did not enjoy its whisky, and if the other half hated its beer, the whisky distilleries and breweries would soon get into a deplorable condition: there might be a few distillers and brewers who would take an oath they'd keep the flag flying and the bottle passing round—even if no one cared a rap for whisky or beer, but they would be overcome in time.

Mr. Prentice is one of those good men and true who would keep the shot-to-pieces flag flying, and I am rather like that myself, so I admire him and think rather well of myself. But it's one thing to hold on grimly and to grow old and die seeing it through to a victory (as in time we shall!) and it's another thing to swear we'll not consent and then consent. And to assert that a theatre is "well able to hold its own," yet that the public does not support it, is to swear that the said theatre is perfect, but deplorable.

It can't be done.

If a public "lacks artistic perception and civic consciousness," the theatre must be in a deplorable way, will he, nill he.

Mr. Prentice means that the theatre workers are all right in spirit—they will see it through. Good: but this (I am told it over and over again) is a commercial age. Mr. Prentice snaps his fingers at that—so do all the die-hards—but it's a deplorable age for our theatre.

And to bring out another book to explain the principles and practice of stage-lighting in these deplorable days, is once more to show a fine spirit, but an unpractical mood.

They told me three months ago in Russia (not only were the voices Russian, but English and German) that not until England had passed through its Revolution would it be possible to begin to re-form its theatre. I told 'em we had settled all that long ago—I told them that we had no theatre, but that our hundreds of theatres were full to overflowing night after night—I asked the English speakers whether they really thought that anything approaching a revolution could possibly happen in our little island—and then I added, that suppose twenty revolutions happened to us, did anyone suppose it would change our likes and dislikes—our prejudices—our virtues or our vices?

And yet, while I spoke, I knew quite well I would venture on the creation of a theatre in any village or roadside in England, if I could find: (1) some talent; (2) some money; (3) some group, practical and clever, *who would see it through for as many years as it might take to achieve what we aimed at.*

That left me thinking for a long time about what our aim might be, what new aim we might take, this 1935. And I thought that in the English theatre there are not many men who will work hard, or *for long*, for next to nothing: this was my first conclusion. Even in the minor

though important matter of stage-lighting, I doubt whether there are many men who would be content to work on year after year without Strand Electric Co. "Effect" projectors—or focus lamps—or baby spotlights—or G.E.C. horizon flood units—or a first-class switchboard and resistance dimmer bank (see figures 47, 48, 49, 50)—or a marvel such as is shown in Figure 73 of Mr. C. H. Ridge's book... a book which is better, if possible, than his two books on the same subject, issued in 1925 and 1928 by Heffer and Sons in Cambridge.

And in another minor but important branch of stage work—the sceneries—I doubt whether there are in the English theatre many men who would for years be content to work like the very devil with but a moiety of materials. As for actors... they would be fools—i.e., idealists—to work for mere living-room and food. Or wouldn't they?

And this is what Mr. Ridge's excellent book pushes home to one.

Stage men in England won't work for bare necessities and keep that up till victorious. I wonder how many poets worth calling poets have a stylograph pen which isn't borrowed? How many painters are there who have dozens of easels—studios to put 'em in—furniture for studios—a cook—a handyman—money enough for frames galore—canvases without number and paints and brushes? What architects... But, on the other hand, most stage illuminators must have and do have machines costing fabulous sums and further fabulous funds for daily consumption of electricity, it would appear. I wonder if it's necessary or practical in a land where Mr. Prentice admits that the average public is not "theatre-minded," "lacks artistic perception and civic consciousness." Or are these machines only used in the places where swank-rubbish scoops in the guineas? Is it to show the public inartistic effects on swagger machines, that the said machineries are advocated in this book?—the average public being "machine-minded" and conscious of money-values.

The book is not the thing I would criticize—in itself it is excellent, and every theatre in America should have one: but what's the use of it in England? To help the sales of mechanical contrivances which in themselves are quite marvellous? That's a sound notion, anyhow.

As theatricals go today all over Europe, these instruments find favour with the head electricians of most theatres. In Russia each theatre seemed to have from twenty to thirty of the very best and most modern lamps—large and complicated affairs—and they were cleverly used.

But don't tell me that until the nation has become "theatre-minded" (as it is in Russia) it needs these expensive instruments—and when it does become properly "theatre-minded" it may possibly find it needs none of them. All the battleships and fortresses of the world are supplied with mechanical marvels—tanks and guns; even as far back as the Spanish Armada big things were to the fore: but they were beaten by little 'uns, and the siege of Mafeking seems to me to be more the sort of guide for the mechanical-minded men of the theatre of today (in England) than do all the thrilling stories about tanks and airships and the rest of it. Improvisation is of more value to theatre than anything else. That is why, while admiring this book by Mr. Harold Ridge, I see little need for it.

But I still see a need for men who will endure and sometimes (perhaps more often) "speak what we feel, not what we ought to say."

GORDON CRAIG.





OVERLEAF, AT CLOSE RANGE

R.M.S. ORION : THE ENGINE ROOM

In the early days they said a machine was beautiful. The prophets of the modern movement pointed to its purposeful shapes, pregnant with inspiration. They trusted in the secret which it held and ridiculed the lifeless confections of their contemporaries. Today the assertion has become a truism. The phrase has lost its challenge. While its romantic appeal is no less strong and its glamour remains undimmed—for who could contemplate unmoved the generation of 24,000 horse-power, silent and relentless, with the whole structure of the ship reverberating intensely to its rhythm—the machine has ceased to be the standard of æsthetic validity. Some buildings have surpassed its beauty and achievement and the first chapter in the history of Contemporary Architecture is closed.

The photograph is reproduced here for its qualities as a two dimensional pattern as well as for its subject. It is no less significant because the reflections to which it gives rise are retrospective, rather than looking to the future. It is not an epitaph but a curtain to the prologue.

PLATE v

October 1935

DECORATION

10

THE
ARCHITECTURAL REVIEW
SUPPLEMENT

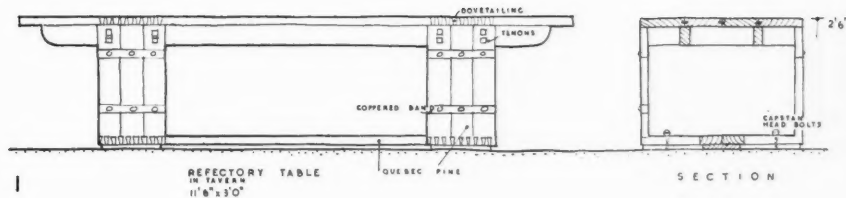
SOME FURNITURE
AND DECORATION
DETAILS FROM
R.M.S. ORION. BRIAN
O'RORKE, ARCHITECT.



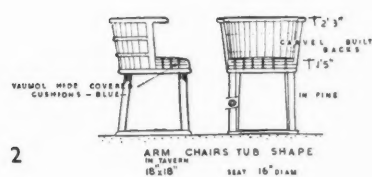
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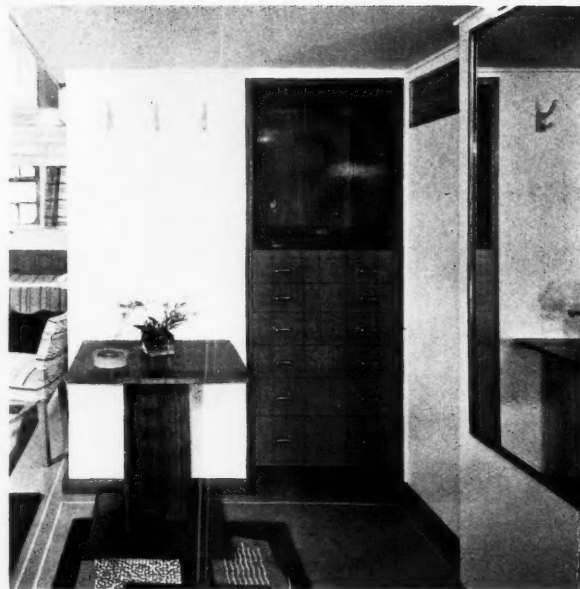
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VOL. LXXVIII—Q*

The tavern, 3, is situated between the swimming pool and the bar. These two facts determine its character. The deck boards have been allowed to penetrate to the interior and the whole of one side is taken up by a window seat with sliding and folding windows. The bar itself, 4, has been very simply treated. A heavy steel shutter with rivets apparent, painted white and grenadine red, lifts up to reveal an interior whose sole decoration is the bottles and cocktail shakers which line its white walls. In the centre is a large table, 1 and 3, specially designed by O'Rorke, and executed in Quebec pine. It serves for playing games and for periodicals. The chairs, 2 and 3, are in pine.



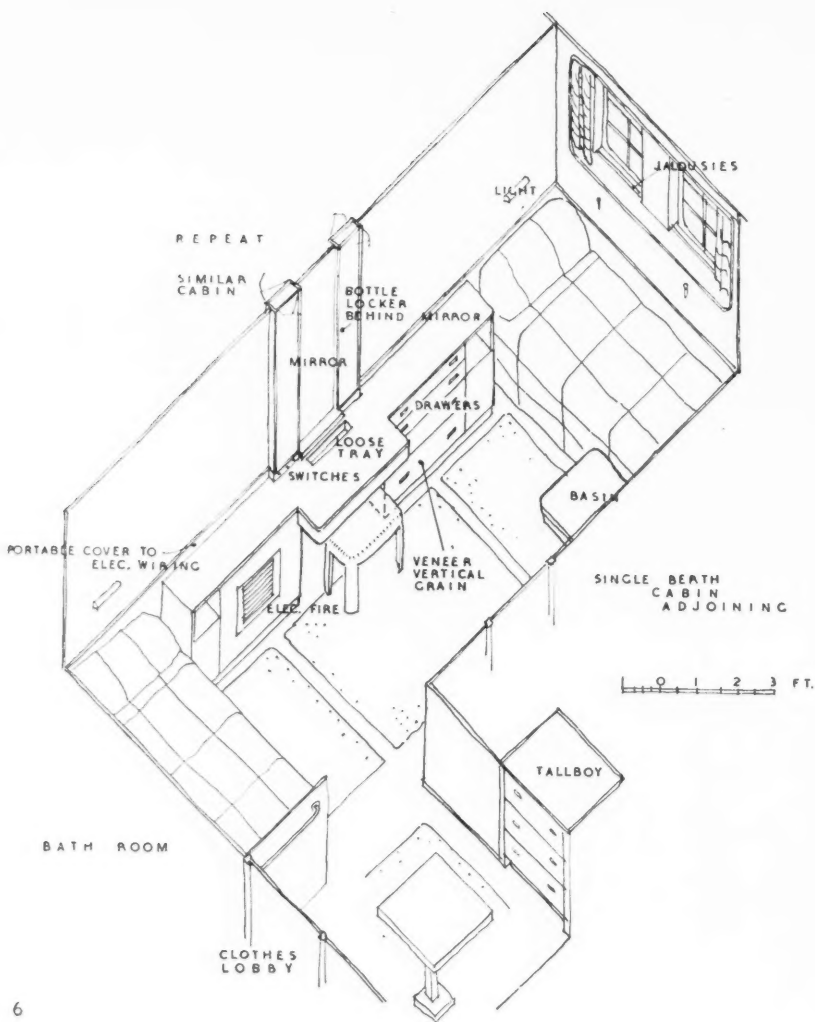
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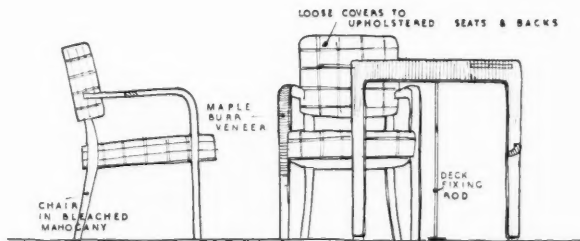
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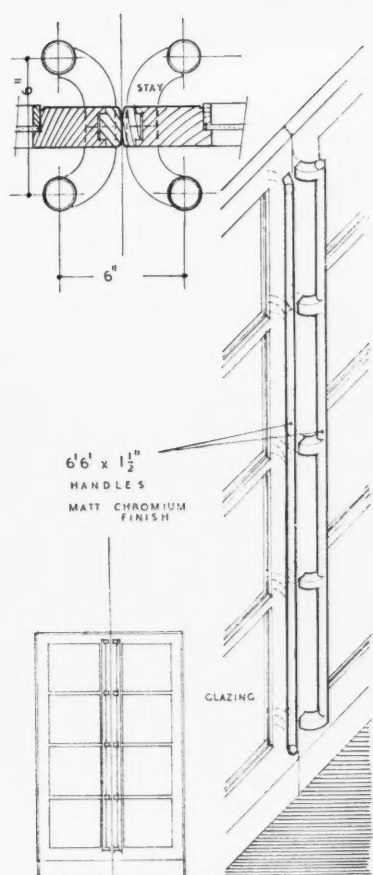


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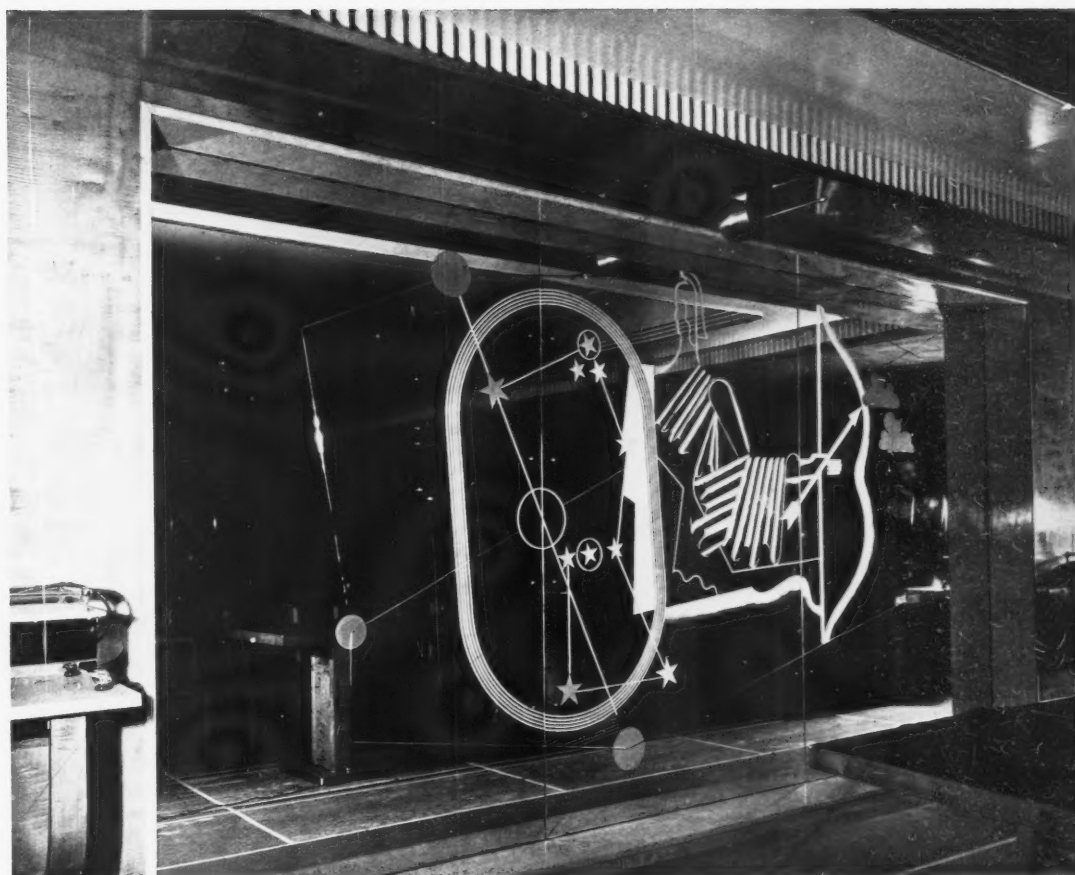


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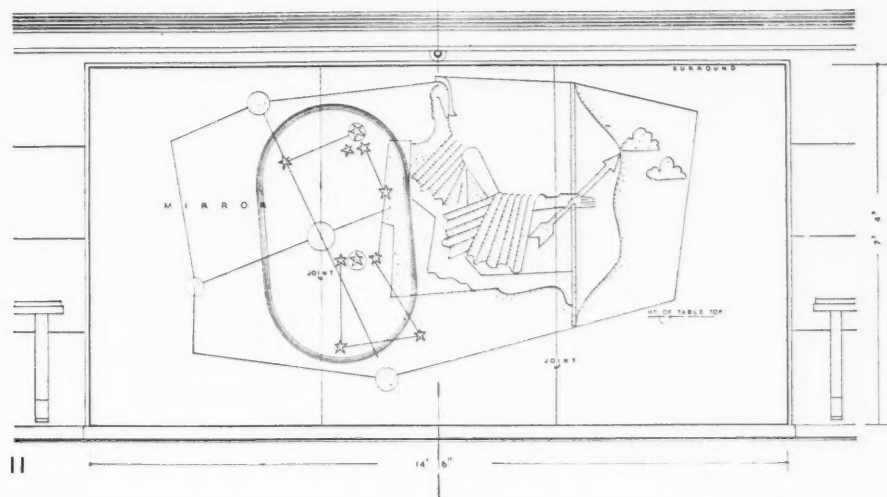
STUFF OVER SEAT
ARM CHAIRS IN LOUNGE 20" x 18"
BRIDGE TABLE 2'3" SQUARE



10



12



11

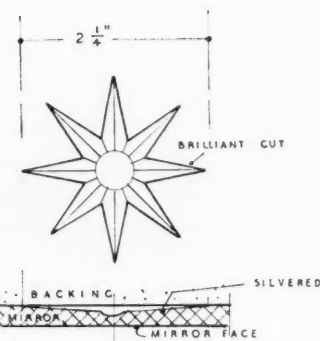
The cabins were the subject of special research on the part of the architect and of the directors. 5 and 7, two photographs and 6, an isometric drawing of one of the special cabins. One of the difficulties encountered in their equipment was the shear of the ship and the camber of the deck, which mean that standardization of design is impossible. Small standard units of furniture were, however, designed and are seen in these illustrations. Notice the mirror fitted with folding sides behind which are small shelves for bottles and powder. The chest of drawers has a cream-coloured unstainable top. The cabin rugs were designed by Sheila Walsh. 8 is a view of the First Class lounge showing some of the specially designed furniture, and 9 is a sketch of the same furniture. 10 is a detail of the handles for the glazed doors at the after end of the lounge. One of the walls of the central space in the dining room is decorated by a mirror designed by McKnight Kauffer, 11 and 12. The figure represents Orion the Giant, his constellation and weapons. The mirror is sand-blasted, silvered and gilt to give it sparkle. Another mirror, in the lounge, 13, was designed by Lynton Lamb to represent movement on Air, Earth and Water. These are depicted by the four winds symbolizing movement in the air, a boy on roller skates, and an arch of jumping fish.



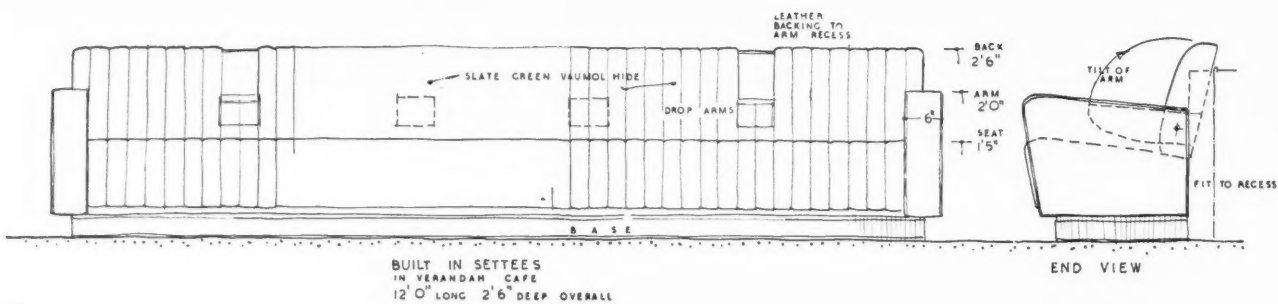
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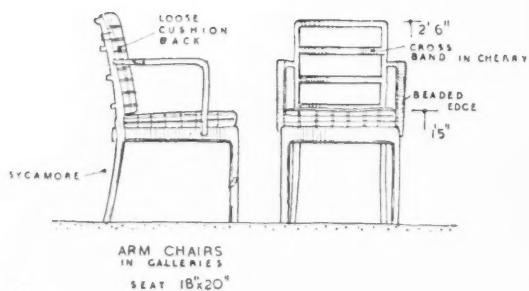
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17



18

The main theme of the café, 14, is borrowed from the motor-car or aeroplane. On the floor is a dark green rug by Marion Dorn symbolic of whirling machinery. The furniture, 16, is leather covered and reminiscent of the seats of a car. Its colour is grey green with pipings of white. A brilliant sparkle is given to the room by the white metal on the furniture. The only matt surface is provided by the large seascape by Tristram Hillier. 15 shows the design of a

star, cut in the surface of mirror-faced niches in the First Class dining saloon. In the gallery on either side of the library, 18, the large circular reflectors to the lighting fittings are echoed by hand-tufted rugs, designed by Marion Dorn. The general colour scheme is beige and brown, continuity being maintained with the lounge by the cherry mahogany panelling. The chairs, 17, are in sycamore.

The Designers

By Geoffrey Boumphrey

4.* J. Duncan Miller

In the first half of this series I have been concerned chiefly with ideals ; and so it has been possible for me to order my course to a great extent by the principles of logic. Now that I come to the actual work of the designers, it is inevitable that we find the issues, if not obliterated, at least obscured by the fact that human beings are what is called "not logical." That is to say, they are complex creatures, working out their resolutions between many impulses and influences : the logic by which they work is not that of the schoolroom, but the logic of living organisms—and none the less logic for that. They are, in fact, *more* not *less* logical than the theorist who takes a few arguments out of the many in order to make his points, thereby oversimplifying the issue. I have grossly and deliberately oversimplified all issues so far. I hasten to point this out in order that the charming and distinguished victims whom I propose to dissect may realize that I am well aware of this limitation—as I hope the reader will be. Any criticism of a designer's work is subject to innumerable qualifications (such as—to take an obvious case—the influence of the CLIENT) which must expose direct criticism to the risks of harshness and unfairness. I propose, therefore, to limit myself in the main to general observations : when personal criticism creeps in I trust that the victim, no less than the reader, will realize that this should be qualified by the consideration of many unmentioned circumstances. I shall be attempting not so much to criticize the designer as to discover in his work examples that may point the arguments I have already enunciated.

It is no easy matter to make a selection of J. Duncan Miller's work that shall be at once representative and suitable for illustrations in this series ; so much of his time is given to providing the décor for shops of the more refined type and films of the less Hollywoodian. These specialized activities have their uses, however, not only in widening the bounds of the designer's experience and imagination, but in providing models from which subsequent modification may evolve something more suitable for the general user. Nevertheless, it would be pointless for me to illustrate here a steel chair whose jauntness matches perfectly the perky three-ply damsels used to display the confections of the shops concerned, when part of the cunning of the design is that, while appearing entirely comfortable (and being so, to a point) it shall not invite customers to too prolonged a rest. Nor would contemplation of that masterpiece of a dining-table from which our old friend Miss Millicent Milde mixed her drinks with such disastrous results in the last 500 ft. of "Shame for Sale" lead us much further on our quest. I do the best I can, rather aggrieved that one eminently suitable piece of work—the furnishing of a house in Berkshire—was illustrated in this periodical as recently as July last, and so is denied me here.

1 and 2. A really good solution of the tiny dining-room problem—how tiny can be judged from the glimpse of the sideboard in the lowest of the horizontal strips of mirror. This sideboard, in addition to its other uses, includes a wine cellar of such surprising capacity (something over six dozen) as to make it a most unsuitable present for a teetotaller. The furniture is veneered with tuya wood ; the flooring, cork tiles ; curtains and upholstery, beige.

*Articles on Sir Ambrose Heal, Gordon Russell and Arundell Clarke were published in the July, August and September issues.

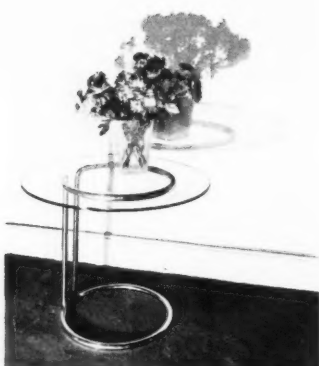




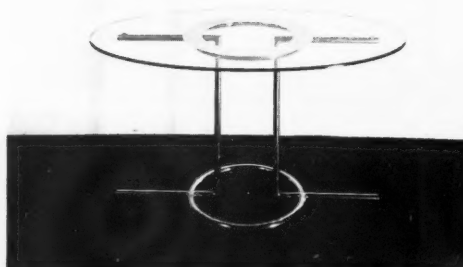
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8



9

3 and 4. Another dining-room in ebonized wood. Comfort has been very properly studied in the chairs, though it is doubtful whether the transverse member across the back is worth the appearance of heaviness it gives. The diagonal lighting from opposite corners should be noticed: it avoids equally the discomfort of a central fitting and the embarrassments of eating off semi-darkened plates.

5. A nicely photographed vase of flowers (with shadow effect), beneath which may be noticed a particularly neat occasional table in steel and glass—

6. —and one not so neat.

7 and 8. A bedroom which, Mr. Miller suggests, owes its exotic look mainly to the black walls—while the substitution of chintz for white hide would bring it within the price margin of our

consideration. Perhaps the quilting may have its appeal to ladies, or even to others—who knows in these days? But to my mind the bedhead, at least, could have echoed the comparative severity of the dressing-table with advantage.

9. A corner fitting, veneered with avodire, consisting of a radio-gramophone and copious record storage.

ANTHOLOGY

Guides

Admiring the beautiful façades of the château again, after long years, we decided that we might as well visit the interior, which I had never seen. "Only five minutes," said the guardian of the door, after we had paid the fee. The hour of midday closing was about to strike. Five minutes was just enough. One can get a first general idea of any château interior in five minutes, and of any picture-gallery in half an hour. Details should wait. It is the large impression which ought to come first.

We saw a group of people in front of us, and the herd-instinct drew us towards them. In a moment we were caught, held, by the eye of the official guide. He locked a door behind us, and unlocked a door in front of us; and throughout the tour he kept locking doors behind and unlocking doors in front. We could not linger. We were ambulating prisoners, and there was no getting away from the ordeal. The ordeal was terrible: such ordeals always are. Official guides confine their explanatory remarks to the statement of centuries—this was fifteenth, that was twelfth and so on—and to childish details concerning secret closets and staircases and the thicknesses of walls, and to differentiation between what is original and what is "restored." They rarely say anything of interest. They are decent fellows, but self-complacent. Most of them have gradually been victimized by the extraordinary delusion that they themselves are somehow creatively responsible for the wonders which they exhibit.

The highly uninhabitable interiors of Blois have lost all their furniture, and in both architecture and decoration they are merely barbaric. It is marvellous that architects so brilliant in façades should have been so dull, clumsy, and inept in planning and decoration. The thought of the darkness and discomfort of those kingly times depresses, and the depression is rendered acute by the absence of interior beauty, by the solemn, silly ritual of the guide, by the desire for freedom, and by the apparent stupidity of your fellow-tourists. They really do look stupid. But for all you know you yourself may look stupid, as you listen to the interminable, echoing rigmarole and wander on and on with the meekness of sheep, upstairs, downstairs, through guard-rooms, audience-chambers, bedrooms, boudoirs, dungeons, all cold and damp in the intense dry summer heat. It is my theory that the compulsion to listen to what is stupid must induce stupidity in the listener. The one strong argument against this theory is that the guide spoke in French and obviously the majority of his restless defeated flock had no notion what he was saying. Nor had they any eye for the occasional glimpses of lovely exteriors—the carving of the rows of gargoyles, for instance—as to which the guide uttered no word.

At length, when you had begun to long ardently for an earthquake or the end of the world, the guide said: "And now ladies and gentlemen, the tour is terminated." A lock creaks. Glorious prospect of liberty! You have, morally and in fact, to tip the guide for half an hour of mental and physical torture; but not even this horrid necessity can impair your joy and your relief. You had walked like sheep. Now you skip like lambs. You dash down a dangerous stone staircase. You are enfranchised. You are in the sun, in the courtyard, in the street. The adjacent too-touristic hotel where you will lunch bears a convincing resemblance to Paradise.

ARNOLD BENNETT.

"Arnold Bennett's Journal, 1929." (Cassell.)

MARGINALIA

Australian Town-Planning a Century Ago

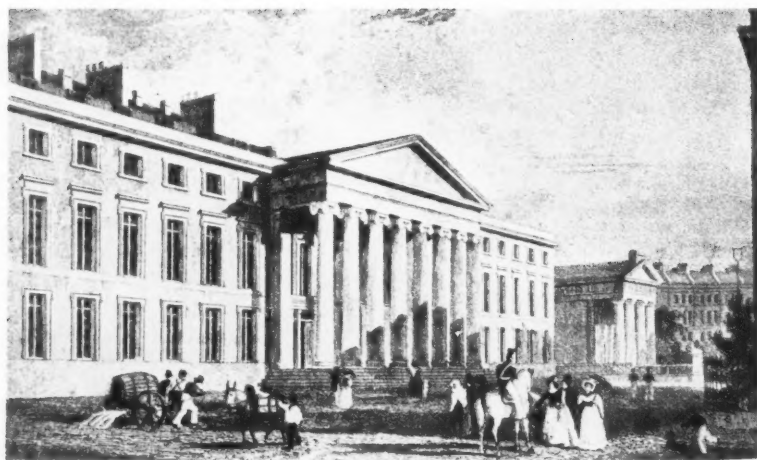
Two men planned Adelaide, a soldier and a Quaker. An unusual combination. They had ideas which were unusual in the eighteen-thirties. The first said there must be no slums. The second said there must be no straggling. A Garden City was what they were after; a bold bid a century ago. They had brains and money and goodwill to back them; hills and plain, river and sea for a setting; hard grey stone and monumental trees to build with; plenty of water and a sky as blue as Italy's. So they built them a Garden City. They might have built the Model City, but one tragic accident ruined the whole scheme.

The soldier lost his compasses.

I can explain these acres of straight lines in no other way. Colonel William Light, this soldier, had a Service career which even in those spacious days was remarkable for its vigour and variety. He served with success in the Royal Navy, the 4th Dragoons, the 3rd Foot,—the Buffs—and the Spanish Constitutional Army, besides being A.D.C. to the Duke. The very life for a schooling in discipline, but not one to make a man think about graceful curves. And in all his forty-three Peninsula engagements not one musket ball gave him a first-hand impression of what roundness is. When he was working at those new plans in Adelaide he would take off his tunic, naturally, in the heat, so that he got no hint from its buttons, and the sun was too bright to look at. Therefore, when his compasses disappeared, all hope of crescents and circuses went with them. A heavy loss.

The city is a battalion drawn up in mass: headquarters in the middle—Victoria Square; the four company headquarters spaced round it equidistantly—four other squares; shops dressing by the right; trees falling in two deep; transport—the railway station—in the rear; cantonments—North Adelaide—farther back still. There is a military neatness even in the placing of the race-course and the cemetery, those homes for the quick and the dead. They balance each other, an oval on either side of the main body; and with soldierly forethought the first is twice the size of the second.

The solving of this puzzle delighted me. I closed my eyes, as the new biographers must do, and saw the scene a century ago when Colonel Light planned the



The Royal Hotel, Theatre and Athenæum, Plymouth 1812; John Foulston, architect. A steel engraving from "Regional Architecture of the West of England" (Ernest Benn).

park-lands of Adelaide, that enviable green belt which goes right round the city.

"Next item?" asked the Colonel.

"Lands, park: people for the use of," said the adjutant, wiping his forehead.

"Well, how many acres shall we allot?" asked the Colonel. "A thousand? We must leave plenty of room for games, and playing-fields for the children."

"No children born yet, sir," replied the adjutant.

"There will be, in this climate," said the Colonel, confidently. "Plenty. We mustn't stint them for room. Double the acreage."

"Very good, sir," said the adjutant, picking up his quill.

"Read when you're ready," said the Colonel, leaning back in his chair.

The adjutant cleared his throat, brushing away a fly at the same time.

"Lands, park: people and unborn children for the use of—two thousand acres."

"Good," said the Colonel.

And it is so.

THOMAS WOOD in "Cobblers" (Oxford University Press).

Foulston's Work at Plymouth

"The suggestion that the Theatre Royal was to be reconstructed was followed by another that the whole block of property held under lease from the Corporation by Plymouth Properties, Ltd., was to be altered and improved.

"In such a matter as the reconstruction of the Theatre Royal and Royal

Hotel block it is essential that the city should be on its guard against prejudice or the narrow view. Already an effort has been made to stir up agitation against the possible removal of the big pillars which are a feature of Foulston's architectural design and the building of shops on the street level, with the hotel above them. We have to move with the times and if the construction of shops is an economic necessity, having regard to the cost of the suggested scheme, I do not see why there should be objection. With bus terminuses on all sides a row of attractive shops might well be a good commercial proposition.

"Foulston's big pillars have been a feature of that part of Plymouth so long that it is difficult to imagine it without them, and I can well believe a fierce and heartfelt outcry against their destruction. Nevertheless, if the pulling down of the pillars is the essential price of giving Plymouth a modernized theatre and hotel I am prepared to pay for a modern Samson to put his destroying arms around them. Though it lacks the impressive outward appearance of the Theatre Royal, I never enter a modern cinema, with its spacious lobbies and waiting saloons, its broad stairways, its comfortable seats, its freedom from draughts, without wishing that the theatre were like the cinema."

So says the *Western Evening Herald*. We trust that the agitation against this destruction will increase and not confine itself to Plymouth.

John Foulston was a very great man and one of the few competent town-planners this country has produced. By his thorough appreciation of the

unique topography of Plymouth and her environs he saved her from the squalor and chaos of a mediæval slum and gave her some of the order and graciousness of a Regency town.

The particular building *sub judice* was the turning point in this salvation. In 1812 his design won the competition for a group of buildings comprising a theatre, an hotel and assembly rooms, and from that day Foulston never looked back. He became the architectural dictator of the development of the city. Apparently he had complete control of the speculative builders and, according to Professor Richardson, his idiom was understood and respected by the local builders as late as 1860.

The Theatre Royal and the Hotel are essentially unaltered since the day they were built and the saving of Plymouth began.

The New Furnishing

When the bishop returned, Hadrian invited him to take a tour of observation round the rooms. They were accentedly antipathetic, too red, too ornate, too floridly renaissant, too distractingly rococo. He could not work in them. Yes, work—nothing was going to interfere with that. How, in the name of heaven, could anyone work under these painted ceilings, among all these violently ineffectual curves? Now that He was able, He must have what He wanted. He was going to move on to the top-floor, where people could not stamp on His head, and where there was a better view from the windows. He would have clean bare spaces and simplicity without frippery. Then His mind could move. By the clothes-presses, He damned red velvet.

They went out into the corridor: and re-entered the apartment by the first antechamber.

"Cover all the walls and ceilings with brown-packing paper—yes, brown-packing paper—carta straccia," the Pope repeated. "Stain all the woodwork with a darker shade of brown. The gilding of the cornices can remain as it is. No carpets. These small greenish-blue tiles are clean: and they soothe the eye. Curtains? You may hang very voluminous linen curtains on the doors and windows, greenish-blue linen to match the tiles, and without borders. Furnish all those antechambers with rush chairs and oaken tables. Remember that everything is to be plain, without ornament.—In this room you may place the usual

THE LABOUR-SAVING HOUSE



THE PICTURESQUE HOUSE



THE DETACHED HOUSE



THE SUBSTANTIAL STONE-BUILT HOUSE



THE CHARMING HOUSE



THE DELIGHTFUL LITTLE HOUSE



THE WELL-BUILT HOUSE



Every house-hunter knows the extreme difficulty of finding a house possessing just that one particular quality for which he searches. At least one firm of house-agents seems to be well aware of his difficulty and has sought to make things easier for him by compiling a series of simple definitions. Those shown above are culled from the prospectuses of a well-known firm of estate-agents.

throne and canopy: and that crucifix from downstairs—(how exquisite the mother-of-pearl Figure is!)—and the stools, and twelve large candlesticks—iron or brass.—Now this room is to be a workshop. Let Us have a couch and three armchairs, all large and low and well cushioned, covered with undyed leather. Get some of those large plain wooden tables which are used in kitchens, about three yards long and one-and-a-half wide. Put writing-materials on one of them, there, on the right of the window. Leave the middle of the room empty. Put three small book-cases against that wall and a cupboard here.—Make a bedroom of this room. Let the bed be narrow and long, with a husk mattress: and let the back of the head be toward the window. Put one of the large

wooden tables here and a dozen rush-chairs.—(He spoke to the bishop.) Do you know that there is no water here at all, except in little jugs? (He continued to the Major-domo.) Line the walls of this room with greenish-blue tiles, like those on the floor. Put several pegs on both doors. In this corner put a drain-pipe covered with a grating: and, six feet above it, let a water-pipe and tap project rectangularly two feet from the wall. Yes. Six feet from the floor, two feet from the wall: and let there be a constant and copious supply of water—rain-water, if possible. Do you understand?"

The Major-domo understood. The Master-of-the-Chamber shivered.

FR. ROLFE in "Hadrian the Seventh" (Chatto & Windus).

Eppur' Si Muove!

François Rabelais, who anticipated Einstein by remarking that it made no difference whether the stream flowed past its banks or the banks past the stream, had no liking for clocks. His Imperial contemporary Charles V, on the other hand, beguiled his retirement in the monastery of Yuste by endeavouring to make a number of clocks keep the same time, a feat which he found as impossible as that of maintaining peace between nations.

It is time that we gave heed to these warnings. For the Royal Observatory at Greenwich now possesses a clock that keeps better time than the earth itself. All the diabolical results of man's scientific ingenuity pale into insignificance

before this impious achievement. Not since the building of the Tower of Babel has the cosmos been so insulted, unless we include Pascal's arrogant statement that "even if Man were crushed by the Universe, Man would still be more noble than that which destroyed him: for dying, he would know that he died, but the Universe, dominating over him, would know nothing of that."

We have told the earth that it is flat, that it is round, that it is flattened at the poles like an orange, that it is fixed, that it moves. We are now to tell it that it is fast or slow. Yet I think it will be punctually in its place on the Day of Judgment to give an account of the curious human disease that has broken out on it. The plain fact is that we are getting far too clever. Unless Mr. J. W. Dunne goes back to his trout-flies the world will rise and shake itself free of us. There is a memorable line in M. Obey's "Noah," where the patriarch reminds his passengers that the patience of the First Cause is not illimitable: "He's not a saint, that man up there."

FRANCIS WATSON.

Education and Cathedrals

"Dr. Geoffrey Shaw presented the prizes at the Prebendal School, Chichester,

recently. The Prebendal School is the Choir School of Chichester Cathedral.

Speaking on education, Dr. Shaw said he was not sure that in a choir school the best part of their education was not outside the school buildings. He believed that they got from going into a cathedral so constantly glimpses of something that no other kind of school could give, something that defied description. They perhaps did not feel it now, but later they would look back on it and they would suddenly realize that the beauty that surrounded them, the beauty of holiness, had made a tremendous difference to them and to their lives."

THE TIMES.

Why Destroy the Slums?

"That he would not object to living in one of the houses himself after repairs had been carried out was stated by Mr. G. S. Tetley, of Churwell, formerly 'father' of Morley Town Council, at a Ministry of Health Inquiry yesterday into the slum clearance scheme at Morley.

Mr. Tetley was opposing the demolition of houses of which he is part-owner, and

despite the statement of Mr. H. Mitchell, the sanitary inspector to the Council, that it would be absolutely impossible to put the houses in a good state of repair, Mr. Tetley declared one of the houses was a 'grand house.'

"In another case, reference was made to the age of some of the property, which was stated to be 200 years old. Mr. F. L. Stanhope, for the owners of the property, suggested age was not a standard by which to judge property. 'You would not condemn Hampton Court Palace because it was old,' he said."

THE YORKSHIRE POST.

A Bishop in the Suburbs

"As I am driven about the country I have noticed how the new roads are spoiled by buildings all along them. But there is a further disadvantage. These long lines of houses mean that the inhabitants of them live without proper social and organized life.

"All over the country municipal and county authorities are spending vast sums of money on building houses. I hope that they will realize that when building houses and creating new districts other things than the houses are necessary.

"To put down great masses of people in new buildings in new areas without giving them any opportunity of religious or social life will be to create a general of semi-pagans with no real consciousness of their political and social obligations."

The Bishop of Gloucester reported in the EVENING WORLD, Bristol.

One Man's Meat

"Mr. C. E. Farran, civil engineer, of Doncaster, who represented Major Ralph Warde-Aldam, of Frickley Hall, the owner of five houses in High Street, said they were built in the Tudor period, with walls two feet thick and massive roof beams and floor joists.

"If the buildings were transported into the South of England they would be eagerly sought after as antiques and used as cottages.

"The tenants themselves objected to being removed from their cosy little cottages to the drab monotony of council houses, and the demolition of the buildings would be a scandal. They were attractive without having the shiny red bricks and bay windows so beloved by the speculative builder."

THE DAILY INDEPENDENT, Sheffield.



Eleven nations competed in the international competition for an equestrian statue to King Fuad, to be erected in Egypt. Three finalists have been selected, including one British sculptor, Barney Seale. This is a model of his design.

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A VIEW IN THE
LIBRARY
OF THE
T.S.T.V.
"ORION"



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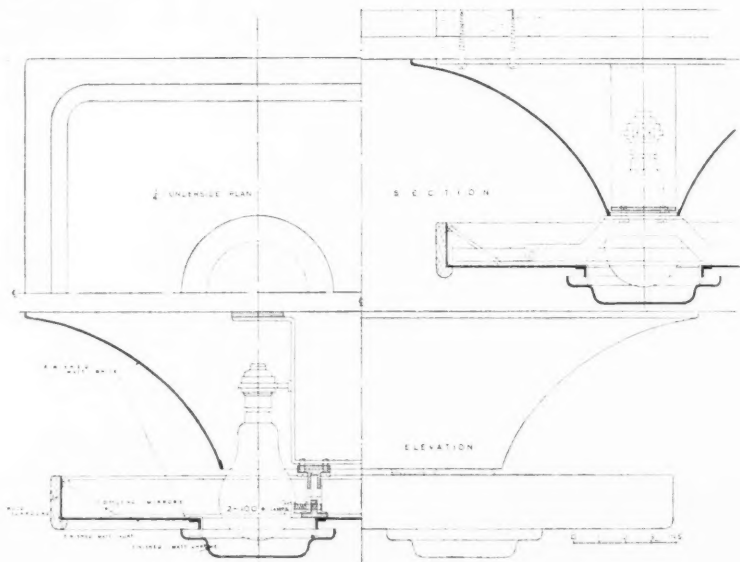
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Lighting on R.M.S. Orion

By *Waldo Maitland*

Details of lighting fittings to centre of ceiling panels in the First-class Dining Saloon.

The artificial lighting of ships introduces problems which do not exist in the lighting of static structures, the chief problem is the elimination of "movement." Under conditions of "movement," the eye is called upon to function more rapidly. This has already been ascertained in the case of trains, where a considerable increase in intensity is required to read a newspaper than is necessary under ordinary conditions where no "movement" exists. In the train, however, the chief problem is vibration or quick movement, while in general, the movement of a ship is not so violent. The conditions in a ship are, however, of a different character, but it seems that experiments similar to those carried out on trains to ascertain the best quality and quantity of light would provide some very useful and interesting data. In the case of the *Orion* the illumination is mainly received from large areas of ceiling, providing a soft indirect light, which, in my opinion, seems to be best suited to ship interiors, especially



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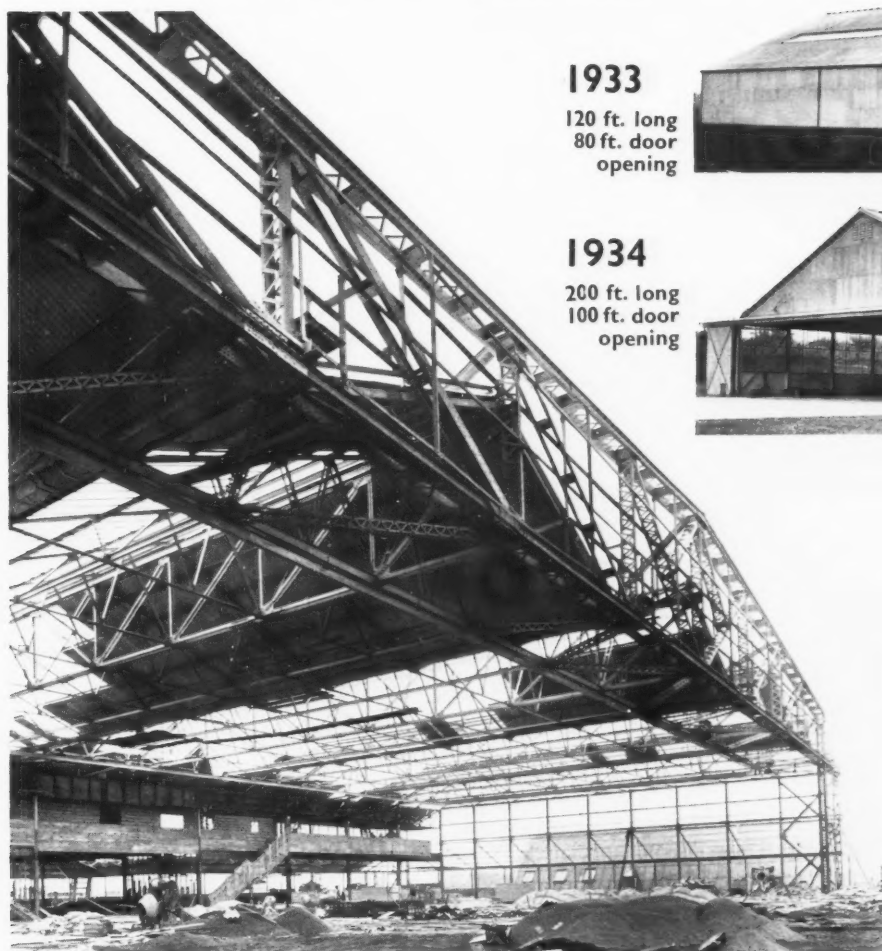
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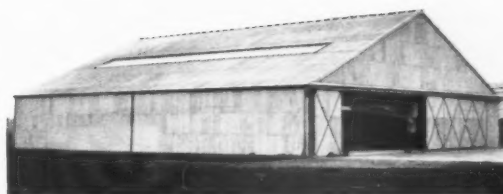
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View of 50 ton girder over doors.

1933

120 ft. long
80 ft. door
opening



1934

200 ft. long
100 ft. door
opening



1935

Workshop Hangar
250 ft. clear width
200 ft. door opening

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CONSULTING ENGINEERS:

S. W. Budd,
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GENERAL CONTRACTORS:

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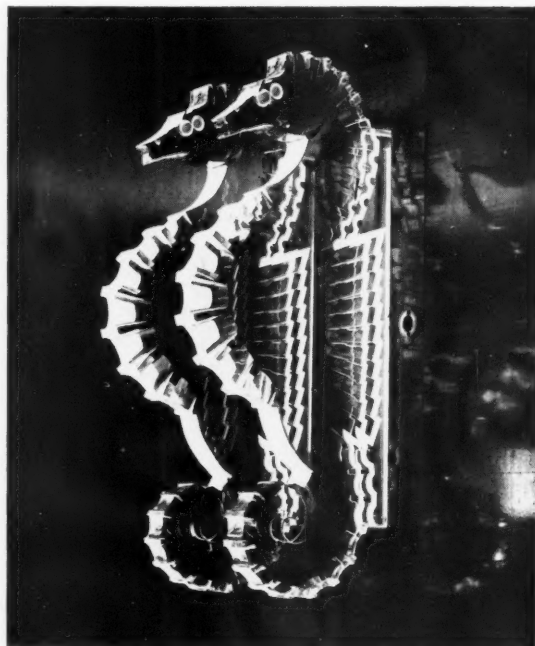


as the ceilings are relatively low. This form of lighting greatly assists in giving the interior an appearance of greater height, at the same time providing a quality of light which is soothing to the eyes.

From the technical standpoint the lighting demands special considerations. Owing to the comparatively low head room the introduction of cornices or troughs for concealed lighting necessitates placing them close to the ceiling level. In the case of the First-class Dining Saloon and Lounge, their position from the top of the cornice to the ceiling is under 8 ins., or about $\frac{1}{4}$ th of the span. It is common practice when conditions of this kind exist to space the lamps closely together without efficient reflecting equipment, with the result that a comparatively high current consumption exists in relation to the actual light received over the area of the room. For the cornice lighting in these two rooms a special mirrored reflector was designed, firstly, to allow a greater spacing of the lamps, secondly, to project as much of the light as possible over the ceiling surface, and a successful result was obtained with the lamps spaced at 3 ft. centres. It is important, however, that the ceiling should be smooth, for any unevenness is emphasized owing to the flatness of the beam of light upon the ceiling surface.

The possibilities of lighting indirectly from torchères is an alternative solution to the problem, and in the Lounge provision has been made for this by the inclusion of plugs at the bases of the columns. The torchères would then serve for local lighting

The sea-horse light fitting designed by Juliet O'Rourke. Sketch detail on following page.



for reading purposes and lighting of the ceiling to increase the general illumination. As there is always a limit to the wattage available for lighting, a careful plan of the lighting scheme is essential so as to ensure the highest efficiency.

The above remarks are all of a general nature and a description of the more important rooms will provide the reader with a better idea of the lighting as a whole.

First-class Dining Saloon

The whole of the lighting is indirect. The central area is lit from a cornice on the

four sides and a recessed ceiling, the details of which have already been described. The ceilings to port and starboard of the central area are divided into a number of coffer. In the centre of these is a single fitting containing two lamps, the bottom of the

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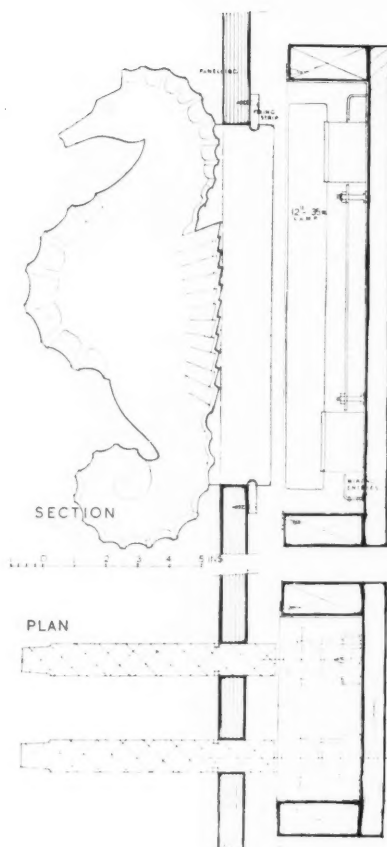
fitting being flush with the main ceiling level. Decorative fittings in the shape of two sea-horses side by side are placed in the centre of the piers on the port and starboard sides. They are cut from $\frac{1}{4}$ in. plate glass, the lamps being placed behind to illuminate the edge, resulting in a cool green light.

First-class Lounge

Totally indirect light is effected in this interior by the concealment of reflectors in a cornice in the case of the central space and in false beams at the sides. Additional light is also provided by indirect fittings on the piers between the windows. At the fore end is a lighted niche flanked by square mirrored columns. The whole effect provides an interesting feature to the room. It is intended for flowers and adds charm to the interior.

The technical details are quite simple. The lamps are arranged in specially designed reflectors to illuminate the curved surface. This is done by concealing the reflectors behind two small vertical curves, one on either side positioned at the spring of the curve. The lamps are at 1 ft. 6 in. centres, their position being carefully arranged to provide a suitable lighting effect and avoid dark patches between the lamps. It is essential where tubular lamps are spaced at intervals that a special reflector should be designed to ensure successful results.

Special attention has been paid to the lighting of the curtains. When the curtains are not drawn there is sufficient light for reading purposes on deck.



Sketch detail of the sea-horse light fittings to wall piers in the First-class Dining Saloon.

Gallery and Gallery Recesses

The recesses in the Gallery are lighted by lamps concealed behind false beams, while the Gallery uses fittings in the centre of recessed coffers to provide general illumination. The additional brackets on the walls provide local lighting for reading purposes. It is interesting to note that where lighting fittings are used, the majority of them do not project below the main ceiling level.

Tourist Lounge

The design of the ceiling is arranged in such a manner as to enable the lighting to be direct and indirect. In the centre of the ceiling is a long band containing a series of illuminated circular glass discs. The light from the

40

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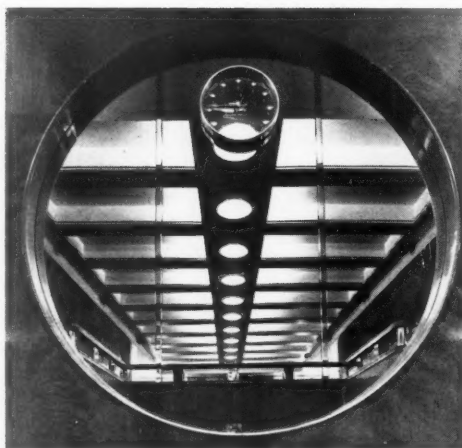
lamps behind these discs also illuminates the coffers. The lighting effect thus obtained provides an interesting pattern on the ceiling and, at the same time, illuminates the interior.

Ante

The ante space between the First-class Dining Saloon and the Gallery adjacent to the Library, is lighted by means of a single indirect fitting on a circular recessed ceiling, and only one lamp is used. The arrangement is such that the majority of the light is reflected upon the ceiling, and partly reflected upon the under surface of the polished metal discs.

First-class State Room

Special care has been taken in the lighting to provide the passenger with the maximum of comfort. Lighting fittings applied to the walls near the bunks are circular in plan, and half the fitting is made of glass. This half is arranged in such a way that it provides a soft, diffused light for reading purposes. These lights are easily controlled by switches under each fitting. Additional light is provided in the ceiling for general use, and there is a special light for illuminating the mirror and dressing table. All the general lights can be controlled from any of the bunks.



A photograph taken looking into a mirror on the half-landing of the main Tourist staircase, showing lighting in the Tourist Café.

The Buildings Illustrated

House at Farnham Common.

Architects: Harding and Tecton.

The general contractors were Messrs. J. B. Lingham and Stark. Among the sub-contractors were the following: Ragusa Asphalte Paving Co., Ltd. (asphalt), Johnson's Reinforced Concrete Co., Ltd. (structural steel), Cork Insulation Co., Ltd. ("Eldorado" cork tiling), Armstrong Cork Co., Ltd. (lino), G. N. Haden and Sons,

Ltd. (central heating), Bratt Colbran & Co., Ltd. (grates), Ideal Boilers and Radiators, Ltd. (boilers), Twentymen and Willmott, Ltd. (electric wiring), Oswald Hollman, The Merchant Adventurers of London, Ltd., Troughton and Young, Ltd. (electric light fixtures), Shanks & Co., Ltd. (sanitary fittings), Gordon Russell, Ltd. (door furniture), Williams and Williams, Ltd. (case-ments and window furniture), John Booth and Sons, Ltd. (rolling shutters), Lion

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Architects: Messrs. Rowland Plumbe & Partners

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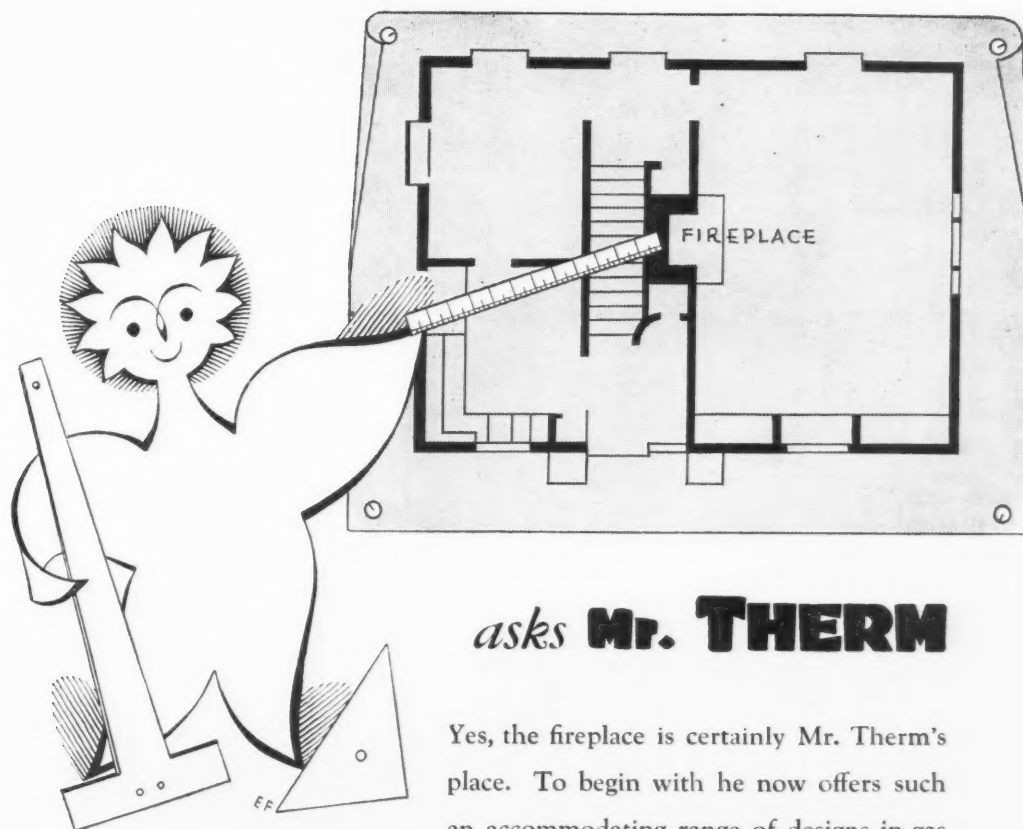
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There's another point, too, of which we like to remind architects, (though it may be considered the doctors' province). The heat given by the modern gas fire is a healthy heat, rich in the short infra-red rays. Moreover a gas fire changes the air of a room several times an hour.

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The Buildings Illustrated [Continued]

Foundry Co., Ltd. (iron staircases and railings), Upton Joinery Works, Ltd. (joinery), James Latham, Ltd. (flush doors), Roberts Adlard & Co., Ltd. (tiling), I. Staal (antique tiles), Hotpoint Electric Appliance Co., Ltd. (electric cooker), Electrolux, Ltd. (refrigerator), Easiwork, Ltd. (kitchen equipment).

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R.M.S. "Orion."

Architect: Brian O'Rourke.

Lighting Consultant: Waldo Maitland and partners.

The contractors were as follows:—

Main Contracts: Hampton and Sons, Ltd. (1st class public rooms—main decorating contract), H. H. Martyn & Co., Ltd. (tourist class public rooms and special cabins—main decorating contract).

Sub-Contractors: G. Harvey & Co., General Electric Co., Ltd., William McGeech & Co., Ltd., and Allom Bros., Ltd. (light fittings), Thermovent, Ltd. (electric radiators), Wm. Mallinson and Sons, Ltd. (wood panelling, veneers, etc.), Joseph F. Ebner, Ltd. (wood flooring), Adams & Co. (London) Ltd., (flush doors, etc.), Comyn Ching & Co., Ltd., G. A. Harvey & Co., Ltd., J. Starkie Gardner, Ltd., and Fescol, Ltd. (metalwork), London Sand Blast Decorative Glass Works (engraved mirrors), Korkoid Decorative Floors, Ltd.

(korkoid and rubber flooring), Roanoid, Ltd. (table tops, cabin fittings, lettering, etc.), Gent & Co., Ltd. (clocks), Hampton and Sons, Ltd., B. Cohen and Sons, Ltd., Waring and Gillow, Ltd., Maple & Co., Ltd., and Gordon Russell, Ltd. (furniture in 1st class public rooms), Maple & Co., Ltd. (furniture in tourist public rooms and special cabins), Connolly Bros., Ltd. (hide), Hampton and Sons (curtains in 1st class public rooms), Old Bleach Linen Co., Ltd., Edinburgh Weavers, Donald Bros., Ltd., and Allan Walton (furnishing fabrics), Wilton Royal Carpet Factory Co. (carpets in 1st class public rooms). Carpets designed by Marion Dorn.

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House at Wimbledon.

Architects: E. C. Kaufmann (of Messrs. Towndrow and Kaufmann) and R. E. Benjamin.

The general contractors were Messrs. Wm. Willett, Ltd. Among the sub-contractors were the following: Power's and Deane Ransome's, Ltd. (structural steel), Fredk. Braby & Co., Ltd. (copper roof), J. A. King & Co., Ltd. ("Glas-Crete" patent glazing), Hollis Bros. & Co., Ltd. (wood-block flooring), G. Weeks and Sons, Ltd. (central heating), Thorn and Hoddle, Ltd. (electric wiring and light fixtures and all welded

balustrade railings), Kent Blaxill & Co., Ltd. (sanitary fittings), Williams and Williams, Ltd. (window furniture), Cement Marketing Co., Ltd. ("Snowcrete" plaster), W. Lusty and Sons, Ltd. (bedroom cupboards), J. P. White and Sons, Ltd. (dining room fitment).

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Recent Work at Heston Airport.

Architect: Graham Dawbarn.

The general contractors were Messrs. McLaughlin and Harvey. Among the sub-contractors were the following: Boulton and Paul, Ltd. (structural steel and main doors and gear), Freeman Heating Co., Ltd. (heating, hot water, and ventilation), Overhead, Ltd. (electrical installation bells), Diespeker & Co., Ltd. (hollow tile floors), Mellowes & Co., Ltd. (metal casements, guards and laylight, and patent glazing), Tuke and Bell, Ltd. (sewage ejector and compressor plant), Haskins (rolling shutters), Walter W. Jenkins & Co., Ltd. (terrazzo paving), Comyn Ching & Co., Ltd. (door furniture), P. C. Henderson, Ltd. (sliding door gear), Potter Rax Gate Co., Ltd. (folding gates), Fredk. Braby & Co., Ltd. (iron staircase, fuel hoppers), Haywards, Ltd. (ash hoist and ash trolley), Herbert Morris, Ltd. (overhead runway trolleys), Hoffman Sprinkler Co., Ltd. (fire hydrants and appliances), John Bolding and Sons, Ltd. (sanitary fittings), North British Rubber Co., Ltd. (rubber flooring), Best and Lloyd, Ltd. (electrical fittings).



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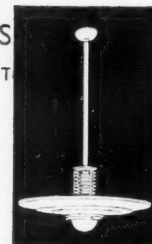
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